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MILTON

PARADISE LOST

BOOK. II

*With Introduction, Text, Critical Summaries, Annotations
Questions and their Answers.*

Dr. S. K. Banerji, M. A., Ph. D.



A "NARAYAN" PUBLICATION.

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MILTON
PARADISE LOST
BOOK II

by

Dr. S. K. Banerji, M. A., Ph. D.

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INTRODUCTION

Life of John Milton

John Milton was born on December 9, 1608, in Bread Street, London. His father was a scrivener in London, and grew to be a man of good estate. From his father, Milton inherited his lofty integrity, and his love of, and proficiency in music. Milton received his first education from a Scots friend of his father's Thomas Young, a Puritan of some note, one of the writers of *Smectymnuus*. Later he was educated at St. Paul's School and at Christ's College, Cambridge, where for his beauty and delicacy of mind he was nicknamed "the lady."

His earlist poem, *On the Death of a Fair Infant* (1626), was written on the death of the first child of his sister Anne. Among his early *Poems* written while he was at the University, may be mentioned *On the Morning of Christ's Nativity* (1629), *At a Solemn Music*, *On May Morning*, and *On Shakespeare* all written in 1630; and two sonnets, *To the Nightingale* and *On Arriving to the Age of Twenty-Three* in 1631.

He lived for 6 years in Horton, near Windsor, which he devoted to further study after leaving the University. Here he wrote *L' Allegro*, and *Il Penseroso* in 1632, *Arcades* (1633), *Comus* in 1634 and *Lycidas* in 1637. In 1638 he completed his education by a period of travel in France and Italy, where he visited Grotius at Paris, and Galileo at Florence.

The news of impending troubles in Church and State brought him home the following year, and with his return may be said to close the first of three well-marked divisions into which his life falls. These may be called (1) the period of preparation and of the early poems; (2) the period of controversy, and of prose writings; and (3) the period of retirement and later poems.

Soon after his return Milton settled in London and employed himself in teaching his nephews, Edward and John Phillips, turning over in his mind at the same time the various subjects as the possible theme for his great poem, *Paradise Lost*. He was soon to be plunged into controversies and practical business which were to absorb his energies for the next 20 years. The works of this period fall into three classes—(1) those directed against Episcopacy, including *Reformation of Church Discipline in England* (1641), and his answer to the writings of Bishop Hall, and in defence of *Smectymnus*; (2) those relating to divorce, including *The Doctrine and Discipline of Divorce* (1643) and *The Four Chief Pieces of Scripture which Treat of Marriage* (1645) and (3) those on political and miscellaneous questions, including the *Tractate on Education Areopagitica*, *A Speech for the Liberty of Unlicensed Printing* (1644), *Eikonoklastes*, an answer to the *Eikon Basilike* of Dr. Gauden, *The Tenure of Kings and Magistrates* (1649) in defence of the execution of Charles I which led to the furious controversy with Salmasius, the writing of *Pro Populo Anglicano Defensio* (1654), the second *Defensio* (1654) and *The Ready and Easy Way to Establish a Free Commonwealth*, written on the eve of the Restoration.

In 1643 Milton had married Mary Powell, the daughter of an Oxfordshire cavalier, a girl of 17, who found her new life as the companion of an austere poet too abrupt a change from the gay society to which she had been accustomed, and in a month returned to her father's house on a visit, and showed no disposition to return. Milton now contemplated divorce. A reconciliation, however, was effected in 1645; three daughters were born of the marriage.

In 1645 Milton was appointed Latin or Foreign Secretary to the Council of State, in the duties of which he was assisted by A. Marvell. In 1652 his wife died, and four years later he entered into a second marriage with Katharine Woodcock, who died in childbirth in the following year. To her memory he dedicated one of the most touching of his sonnets.

At the Restoration he had to go into hiding, but on the

intercession of Marvell and perhaps Davenant his name was included in the amnesty. In 1663, being now totally blind and helpless, he asked his friend Dr. Paget to recommend a wife for him. The lady chosen was Elizabeth Minshull, aged 25, who appears to have given him domestic happiness in his last years. The Restoration closed his second and introduced his third and the most productive period.

Now he was free to devote his whole powers to the great work which he had so long contemplated. After giving his thought to various themes, he decided upon the Fall of Man. *Paradise Lost* was begun in 1658, finished in 1664, and published in 1667. A remark of his friend Thomas Ellwood suggested to him the writing of *Paradise Regained*, which, along with *Samson Agonistes*, was published in 1671.

In addition to his blindness he suffered from gout and his strength gradually failing, but with mind unimpaired and serene, he died peacefully on November 8, 1674.

The Age and Time of Milton

By the time Milton grew into maturity of his poetic powers, the Renaissance had run its cycle in the moral and intellectual life of England. In his early poems, *L' Allegro*, *Il Penseroso*, and partly in *Comus*, and even in *Lycidas*, Milton reflects the fading spirit of the Renaissance. It may be noted that the rising tide of Puritanism already invades *Comus* and *Lycidas*. Yet it is doubtful whether Milton had ever been able to divest himself totally of the influence of the Renaissance (even when it had become a spent force). The heritage of classical scholarship is inextricably woven with Milton's intellectual life. In his later poems, *Paradise Lost*, *Paradise Regained*, *Samson Agonistes* classical ideas and imagery, classical turn of thought and expression, in fact, the fine spirit and essence of classical culture, are woven into their texture.

The deepest significance of Milton's character and writings lies in the struggle of his spirit, accentuated by the clash between Renaissance culture and Puritanism. The Renaissance in the beginning liberated the spirit of

man, but finally, chiefly in Italy. which was the home of the Renaissance and no less remarkably in England (witness the University Wits—Marlowe and his fellow dramatists), it dissolved the bonds of morality and religion, encouraging the worst kind of sensuality and dissoluteness. Puritanism, an off-shoot of the Reformation, may be said to be a protest and reaction against the decadent spirit of the Renaissance.

J. Courtenay Locke writes, "With a people recovering from a kind of intellectual orgy, those who are first sober will naturally view with disgust those who remain drunk. In the beginning of our Puritan age this disgust had its focus in the court of James I, which, in no merely metaphorical sense, but a very literal one, was an extremely drunken court. Sir John Harrington, Elizabeth's old courtier-godson, gives us, in his *Nuga Antiquae*, some illuminating details. In July, 1606, Christian IV of Denmark visited his brother-in-law, James I, and Harrington has this to say about the resulting festivities :

"The sports began each day in such manner and such sort as well nigh persuaded me of Mahomet's paradise. We had women, and indeed wine too, in such plenty as would have astonished every sober beholder.....I think the Dane hath strangely wrought no good our English nobels, for those whom I could never get to taste good liquor now follow the fashion and wallow in beastly delights. The ladies abandon their sobriety and are seen to roll about in intoxication".

He describes a masque of Solomon's Temple and the Queen of Sheba that was to have been held after dinner; it did not go quite smoothly. The Queen of Sheba was so drunk that she fell down the steps of the dais into Christian's lap, well bespattering him with her presents of wine, cream, jelly and other richesses. Partly cleansed, he forgivingly tried to dance with her, but fell down himself and was carried away to bed—to the much defilement of the bed. Hope, Faith and Charity came next—also drunk. Hope was only able to excuse herself before with drawing hurriedly, and Faith staggered after her. Charity was little better and quickly returned to Hope and Faith, who

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were both sick in the hall. Victory followed, but being unable to speak her part was led away, and laid to sleep on the steps of the ante-chamber ; while Peace forgot her character and beat the attendants about the head with her olive branch. Small wonder that Harrington concludes :

"I ne'er did see such lack of good order, discretion and sobriety as I have now done.....The great ladies do go well masked, and indeed it is the only show of their modesty."

From the defilement of such a court, thick, moreover, with scandals like the horrible affair of Robert Carr and the infamous countess of Essex, the soberer part of the nobility withdrew, to share their disgust with the merchant class and the smaller land owners and to receive, in common with most of them, the opprobrious name of Puritan."

Milton, a poet of sober habits and chaste desires, naturally inclined to the side of Puritanism. His sympathies are clearly defined in *Comus*. Certainly Harrington's account of the court festivities, quoted by J. Courteney Locke, is an interesting comment on Milton's allegorical representation of court life in *Comus*.

To the dissoluteness of court was added political and religious tyranny. Charles I ruled without a parliament. But his worst crime was perhaps to try to force the conscience of the people by demanding universal acceptance of the Laudian theology (at which Milton seems to glance in *Comus*). The gorgeous ritual and ecclesiastical tyranny, established by Archbishop Laud, were a pendant to the lax morality and reckless luxury of Court. We see what the allegorical significance of the stately palace set out with all manner of deliciousness in *Comus* is. The sorcerer's cup was commended by wile and threat to the Church's lips. The 'magic dust' of *Comus* acquires a new significance when it is remembered that Laud, the chief pastor of England, in the consecration of a church (on Jan. 16, 1630—1) 'cast dust into the air.'

Now Charles I's attempt to establish the Laudian system in Scotland, caused almost the whole Scottish people to

rise in arms. To bring them into subjection Charles needed an army, and, therefore, summoned a Parliament in 1640. The new Parliament proved his master. It compelled the king to accept an Act of Attainder against his great minister Stafford (who was beheaded in 1641), abolished the arbitrary courts on which the king had relied for the punishment of offenders, and all those rights of taxation which the king had been asserting. Charles did not dare to refuse assent; but when the Puritan element attacked the Anglican system of Church government, Parliament ceased to be unanimous and a new Royalist party was formed. The result was the outbreak of the Civil War in 1642. The balance of success at first lay with the king, but the tide turned when the Parliamentary victory at Marston Moor (1644) brought Oliver Cromwell into the front rank. The Parliamentary army was reorganized by Cromwell and the Royalists were crushed at Naseby (1645). King Charles was executed in 1649.

Milton hurried back to England from the Continent at the news of the impending civil war. He did not enlist as a soldier and fight for the liberty of England, but he gave the support of his pen to the Cromwellian government. In his political pamphlets he upheld the undisputed sovereignty of the people against the doctrine of the divine right of kings, and he justified the execution of Charles by maintaining that a king of England may be brought to trial and death by the law of God as well as by the law of nations, and the law of England, when the king proves a tyrant, or gives himself over to sloth or voluptuousness. And to the cause of liberty he offered the most precious gift of eye-sight.

The Restoration (1660) profoundly affected Milton's fortunes. But material circumstances apart, it killed his spiritual and political hopes and ideals. The Restoration was the triumph of the Royalist cause and Episcopacy. With his shattered hopes and ideals, Milton now turned back to poetry. Verity rightly says, "The Restoration came, a blessing in disguise and in 1660 the ruin of Milton's political party and of his personal hopes, the absolute overthrow of the cause for which he had fought."

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for twenty years, left him free. The author of *Lycidas* could once more become a poet."

Review of Milton's Principal Works (Poetry and Prose)

Milton's intellectual life falls naturally into three periods, each with a strongly marked character.

I. From his birth to the conclusion of his education. from 1608 to 1638. This may be called his *Early Verse Period*.

II. His political life, from 1638 to 1660, the year of the Restoration. The period contains all his *Prose Writings*.

III. His poetic life, from 1660 to 1674. This period contains all his greater works.

The verse works of the First Period are :—

1. *On the Morning of Christ's Nativity* (1629)
2. *L' Allegro* and *Il Penseroso* (1633)
3. *Comus* (1634)
4. *Lycidas* (1637)

The greatest prose works of the Second Period are :—

1. *Areopagitica* : a speech for the liberty of unlicensed Printing.
2. *Eikonoklastes* ; or, *The Image-Breaker*.
3. The Reason of Church Government urged against Prelacy.

The great works of his Third Period are :—

1. *Paradise Lost* (1667)
2. *Paradise Regained* (1671)
3. *Samson Agonistes* (1671)

Hallam says of the *Ode on the Nativity* that it is the finest Ode in the language ; and Landor says of the stanzas 4-7 that "it is incomparable with the noblest piece of lyric poetry in any modern language that I am conversant with."

At any rate in this *Ode* we hear the preludings to Milton's stately music. The blossoms of his Horton period are *L' Allegro*, *Il Penseroso*, *Comus* and *Lycidas*. The

scenery of the first two poems is typically English, but is idealized and blended with reminiscences of other places. They set forth two contrary ideals. *L' Allegro* begins with the dawn, prefers blameless social mirth, with rustic merry-makings thrown in, and the Shakespearian stage in the evening. *Il Penseroso* begins with twilight, followed by the late hours of a scholar. The day is spent in woodland shades ; and the stately organ music of a cathedral or a college choir is substituted for the Shakespearian stage. In the two poems, Milton is said to portray the Cavalier and Puritan ideals of life. It is easy to see in which direction Milton's choice lies.

Comus is based on an incident which occurred to a daughter of the Earl of Bridgewater, then President of Wales. A beautiful lady has been lost in a wood, and is brought under the spells of the Magician of the Senses, Comus. A spirit—who represents the free powers of the virtuous mind—appears to her brothers in the guise of a shepherd, and by the help of a root, called *haemony*, frees her from his spells. But in *Comus*, though a courtly *masque*, Milton sounds a note of warning. Milton has in view both the sensuous ritual of the Church under Laud's direction and the brilliant sensuality of Charles's court—and prophecies their overthrow.

Lycidas is a pastoral elegy on a college friend, Edward King, who had been destined for the Church, and who was drowned in his passage from Chester to Dublin. Milton's lament for his friend's death is admirably set forth in the conventional phraseology of the pastoral form. The stately music of his verse, which becomes richer and fuller in timbre in *Lycidas*, gives promise of the organ music of *Paradise Lost*. But two facts may be noted in connection with this poem : first, he openly denounces the corruptions of the church ;

“The hungry sheep look up and are not fed ;”
secondly, he considered that the serious work of his manhood was now to begin (unfortunately interrupted by the outbreak of the Civil War):—

“To-morrow to fresh woods and pastures new.”

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Milton's prose works need not detain us long. The *Areopagitica*, not directly connected with the political issues of the time, stands by itself—the noblest plea for freedom of thought and speech the world has ever known. It is written in the most eloquent and passionate prose, the majestic roll of sound not being its least characteristic. In this book Milton urged Parliament to repeal an ordinance, passed in June 1643, for the regulation of the press by a staff of official censors.

Of his political writings two pamphlets need be noted here. His *Eikonoklastes* (Image-breaker) published in October, 1649, was an official reply to the famous *Eikon Basilike* (Royal Image). The latter was generally believed to have been written by Charles I, and was cherished with great veneration by all Royalists. But Milton's most important political pamphlet was the *Defensio pro Populo Anglicano* (Defence of the English People). It was issued in April 1651, in reply to a defence of Charles I and a violent attack on the English people, which, in the previous year, had been published in Holland by the celebrated Leyden professor, Salmasius. Milton received continental recognition for his *Defence*. In fact it paved the way for the Cromwellian regime.

Not until after the Restoration had Milton time and leisure to resume his poetical career and achieve his true ambition. In 1667 *Paradise Lost* was published. The poem elicited the admiration of Dryden who was the acknowledged chief of the literature of the Restoration. Gradually Milton's fame as a great epic poet, which became steadier, obliterated the memory of his republican writings. In 1671 he published *Paradise Regained* which Milton regarded as superior in merit to its predecessor. He wrote it, he tells us, in consequence of a suggestion of Ellwoods, made after reading the manuscript of *Paradise Lost*.

In the same year was published *Samson Agonistes*, a dramatic poem on the Greek model. In this poem we have the last glimpses of the sad, lonely, blind Milton who recalls the past strife and contention. The opening:

lines are the very key to Milton's loneliness and dependence in blindness :

"A little onward lend thy guiding hand
To these dark steps, a little further on."

Particularly his lamentation on his blindness is poignant :

"O dark, dark, amid the blaze of noon
Irrecoverably dark total eclipse
Without all hope of day."

The whole poem abounds in political allusions to the down-trodden state of the old and stubborn republican party now without a leader or hope :

"Eyeless, in Gaza, at the mill with slaves."

Milton as a Poet—Chief Feature of his Poetry

(i) *His Melody of Diction*—Coleridge says of Milton that he is 'not a picturesque but a musical poet.' Hallam says that 'the sense of vision delighted his imagination, but that of sound wrapped his soul in ecstasy.' We may note Milton's own confession in *Il Penseroso* :

"There let the pealing organ blow,
To the full-voiced quire below
In service high and anthem clear,
As may with sweetness, through mine ear
Dissolve me into ecstasies
And bring all Heaven before mine eyes."

Tennyson appropriately calls him the 'God-gifted organ-voice of England.'

Music, both vocal and instrumental, was diligently practised and cultivated in the Elizabethan age. Milton was born to the tradition of Elizabethan poets and song-writers, who had the musical tunes running in their heads when they wrote verses. Trevelyan rightly says, "In the life of John Milton, born five years after Elizabeth died, we read clearly how the three chief elements in the English culture of that day—music, the classics and the Bible—combined to inspire the "God-gifted organ—voice of England."

The point is that Milton, without conscious effort, wrote in melodious phrases and cadences. He had not to assembl

musical sounds and study musical effects like Tennyson. With his remarkable gift of phrase and cadence he could easily untwist 'all the chains that tie the hidden soul of harmony.' This can be appreciated by reading his verse aloud.

To take an example from Book I of *Paradise Lost*, we see how well the line ;

"Can execute their aery purposes" (l. 430) illustrate its meaning by the swift flow of its metre while he describes the air as :

'Brushed with the hiss of rustling wings' (l. 768) We can almost hear, as we read, the rush and sweep of the diabolic wings. So perfect, indeed, is the music of Milton's lines that they can charm us even when they are little more than a mere string of names. Note the following example from Book I of *Paradise Lost*—

"From Aroer to Nebo, and the wild
Of southmost Abarim ; in Hesebon
And Horonaim, Seon's realm, beyond
The flowery dale of Sibma, clad with vines,
And Eleale, to the Asphaltic Pool." (ll. 407-411)

The sublime association of scholarship and romance which these names carry, contribute no less to their effect.

(ii) *High Suggestive Power*—That most striking characteristic of Milton's poetry is his suggestive power. The effect of his poetry is produced, not by what it expresses, but by what it suggests. The opening vista of associations is the main thing in his poetry. Be it noted that Milton was well studied in Latin and Greek. His poetry is full of allusions to the Bible and the classics ; hence the suggestiveness of his poetry.

Macaulay writes, "We often hear of the magical influence of poetry. The expression in general means nothing ; but applied to the writings of Milton, it is most appropriate. His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced than the past is present and

the distant near. New forms of beauty start at once into existence and all the burial places of the memory give up their dead. Change the structure of the sentence ; substitute one synonym for another, and the whole effect is destroyed. The spell loses its power.....”

“In support of these observations, we may remark that scarcely any passage in the poems of Milton are more generally known or more frequently repeated than those which are little more than muster-rolls of names. They are not always more appropriate or more melodious than other names. Every one of them is the first link in a long chain of associated ideas. Like the dwelling place of our infancy revisited in manhood, like the song of our country heard in a strange land, they produce upon us an effect wholly independent of their intrinsic value. One transports us back to a remote period of history. Another places us among the novel scenes and manners of a distant region. A third evokes all the dear classical recollections of childhood, the school room, the dog-eared Virgil, the holiday, and the prize. A fourth brings before us the splendid phantoms of chivalrous romance, the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamoured knights, and the smiles of rescued princesses.”

(iii) *His Sense of Beauty*—In a letter, dated September 23, 1637, to his friend Diodati, Milton writes, “whatever the Deity may have bestowed upon me in other respects, He has certainly inspired me, if any ever were inspired, with a passion for the good and the beautiful. Nor did Ceres, according to the fable, ever seek her daughter Proserpine with such unceasing solicitude as I have sought this idea of the beautiful in all the forms and appearances of things, for many are the shapes of things divine. Day and night I am wont to continue the search.” Keats could not have expressed his love of the beautiful in more passionate language. One of the inheritors of Renaissance culture, Milton expressed his passionate love of beauty in his earlier poems—notably in *L’ Allegro* and *Il Penseroso*. In either of the poems there is little that is distinctly Puritan. Note how tenderly he sketches a rural scene in *L’ Allegro*—

“.....the ploughman, near at hand,
Whistles o’er the furrowed land
And the milk-maid singeth blithe,
And every shepherd tells his tale
Under the hawthorn in the dale.”

Then he proceeds to describe his love of romance :

“Towered cities please us then, etc.”

The poem breathes the joyous spirit of the Renaissance, coupled with a passionate love of beauty which the Renaissance fostered. Then in *Il Penseroso* he depicts a scholar’s life :

“.....let my lamp at midnight hour
Be seen in some high lonely tower,
Where I may outwatch the Bear,
With thrice-great Hermes, or unsphere
The spirit of Plato.....”

This is again the spirit of the Renaissance. However the tone is austerer in *Il Penseroso* than in *L’ Allegro*, the poet is attracted by pagan learning and the music of the cathedral. It is all Elizabethan tradition by which a perception of the beauty of Greek myths and legends and a pagan note are inextricably woven. This pagan learning which Milton’s spirit has imbibed, he cannot wholly discard even when he begins to write more serious poems, dominated by the stern Puritan spirit. Note that in *Lycidas* where his Puritanism is definitely articulate, he begins with and returns again and again to the imagery and style of a pagan poet :

For we were nursed upon the self-same hill.
Fed the same flock, by fountain, shade, and rill.

His Puritanism, however aggressive it became, could not wholly kill his sense of beauty. When Milton could write in *Paradise Lost* of

“All that bowery loveliness,
The brooks of Eden mazily murmuring
And bloom profuse and cedar arches,”

or of

"The smell of grain, or tended grass, or kine
Or dairy, each rural sight, each rural sound"—
to which he adds the lovely picture :

"It chance with nymph-like step fair virgin pass
What pleasing seemed for her now pleases more,"
his sense of beauty could not have been lost.

(iv) *His High Seriousness*—High seriousness is a phrase of Matthew Arnold's. Arnold lays down that high seriousness is the test of all great poetry. High seriousness marks both Milton's character and poetry. He had a high standard with which he was always comparing himself, nothing short of which could satisfy his zealous ambition. He thought of nobler forms and nobler things than those he found about him. He lived apart in the solitude of his own thoughts, carefully excluding from his mind whatever might distract his purpose or alloy its purity or damp its zeal. "With darkness and with dangers compassed round", he had the mighty models of antiquity always present to his thoughts, determined to raise a monument of equal height and glory, piling up every stone of lustre from the brook," for the delight and wonder of posterity. That monument is his *Paradise Lost*, in which he "pursues things unattempted yet in prose or rhyme."

(v) *His Superb Imagination*—It is the sustained power of imagination of none but of Milton that could have shaped *Paradise Lost*. It is claimed for *Paradise Lost* that the theme it handles is vaster and of a more universal human interest than any handled by Milton's predecessors. In fact it deals with the fortunes of the whole human race not of a city or of an empire. Apart from the profoundest significance of the Fall of Man, the foregoing issue of the rebellion of the angels reacts upon Milton's scheme of the universe, leading to the creation of hell as the place of punishment for all the fallen angels and to the creation of the world for the habitation of man, and to represent these changes being wrought in universal space through Eternity in their true proportion and magnitude, and in relation to the development of the theme is the task of a supreme imagination—an imagination that can soar above time and space, and be at home in infinity.

Lowell rightly says : "In reading 'Paradise Lost' one has a feeling of a vastness. You float under an illimitable sky brimmed with sunshine or hung with constellation ; the abysses of space are about you ; you hear the cadenced surges of an unseen ocean ; thunders mutter round the horizon ; and if the scene change, it is with an elemental movement like the shifting of mighty winds.....He produces his effect by dilating our imagination with an impalpable hint rather than by concentrating them upon the precise particulars."

Renaissance and Reformation

The Renaissance and the Reformation are the two important factors in shaping the poetical career of Milton. Born in 1608, Milton inherited the Renaissance culture and tradition of the Elizabethan poets. He was himself well read in the classics—and with his innate sense of beauty he could no help admiring the humanistic culture of the Greeks, their joy in living, their love of myths and legends, their delight in the varied beauties of nature. His earlier poems, *L'Allegro* and *Il Penseroso*, are steeped in Renaissance colour and learning.

In these two poems there is little trace of Puritanism. On the other hand, there is much that is anti-Puritan. In *L'Allegro* the echoes of romance, the dancing and rustic sports, the visit to the playhouse and the references to Shakespeare and Ben Jonson clearly mark out the poet as the child of the Renaissance. There is no hint here of the fanaticism that would shut the theatres, pull down the May poles on the village greens, and turn "Merrie England" into "Psalm-singing" England. If there is a note of austerity in *Il Penseroso*, his love of pagan learning and his predilection for the stately music and the solemn liturgy of the English church are still evident. So there is far more of the Hellenic than of the Puritan in Milton at this stage. In his early poems the influence of the Renaissance, however, chastened by the poet's profoundly religious character, is the dominating element.

In *Comus* and *Lycidas* we may still trace the influence of the Renaissance. *Comus* reveals the growing conflict between the two ideals—the ideal of the Renaissance and the

ideal of Puritanism. As one critic puts it, "What we have called the Hellenic and the Hebraic elements in his work are now clearly beginning to change their relative proportions for while the vehicle adopted shows the persistence of his Hellenism, the matter and purpose exhibit the growth of his Hebraism." It may be noted here that at first there was no clash between the Renaissance and the Reformation in England. In the beginning both seemed to have co-operated in producing among the poets and writers of the age a passionate love of beauty, combined with religious fervour and a strenuous moral idealism. But, as time went on, both began to drift apart. Religion became narrower and antagonistic to humane culture, and culture began to ignore the claims of religion and morality. The result was that, on the one hand, there was a growth of licence in fashionable life and at court, and that, on the other, Puritanism daily gathered strength—and ultimately became a force to reckon with. Now Milton with his serious turn of mind and with his chaste habits and tastes, naturally went to the Puritan camp. In *Lycidas* Milton is definitely Puritan. *Lycidas* is still a product of the art and learning of the Renaissance, but it gives expression to a religious and ethical spirit which is fundamentally alien to that art and learning. In *Paradise Lost* Milton sets out to "justify the ways of God to men," and it is the temper of militant Puritanism.

Milton has been claimed as "not only the highest, but the completest type of Puritanism." But it is forgotten that his Renaissance culture, and even the Renaissance tradition in poetry to which he was bred, and which he had followed in the beginning of his poetical career, could not have been wholly exterminated by Puritanism. He was too thoroughly steeped in classical learning and scholarship, in classical imagery and texture of thought to be ever able to eliminate them. The artist and humanist could not have died in him. "The great fact upon which we have to fix our attention is that Milton became a Puritan without ceasing to be a humanist, only, from this time onward (i.e., after the composition of *Lycidas*), the art and learning of the Renaissance were not to be cultivated for their own sakes:

they were to be employed in the service of those religious and moral truths which had become the dominant factors of his life."

Origin of Paradise Lost

One of the earliest and veiled allusions to Milton's ambition to write a serious poem of enduring interest may be found in his sonnet—*On being Arrived to the Age of Twenty-Three*. In this sonnet he laments that his "inward ripeness" appears to be much less than endows "some more timely-happy spirits."

In the year 1637 he writes to his friend, Diodati, that he had been silently but diligently preparing himself for the poetical *magnum opus* of his life.

"I am letting my wings grow and preparing to fly : but my Pegasus has not yet feathers enough to soar aloft in the fields of air."

The most explicit reference to this great design of his life occurs in a passage of the *Apology for Smectymnuus* (1643). The oft-quoted line is to be found in it : "I might perhaps leave something so written to after-times as they should not willingly let it die."

He confesses to a regret at the interruption of his design, caused by his diversion to political activities. But the point is that in the dust and storm of political controversy he never lost sight of it ; it had been but postponed to be resumed later.

In a manuscript notebook, preserved in Trinity College, Cambridge, there is a list, dating probably from 1640 or 1641, which contains the title of ninety-nine different subjects, set down evidently as they occurred to him. Of these sixty-one are scriptural, and the remaining thirty-eight relate to the legendary history of Britain. For a time he seems to have been attracted by the romantic theme of Arthur and his knights of the Round Table. But later it was abandoned in favour of the subject of the Fall of Man. Four drafts, evidently written out before 1642, exist to show that he was more deeply interested in the Fall of Man.

From the fourth draft, entitled *Adam Unparadised*, it

appears that Milton adopts substantially the same theme, but alters the form of the poem from a drama on the lines of Greek tragedy as originally intended to an epic. Parts at least of Satan's address to the sun in the fourth book of *Paradise Lost* connect it with the projected dramatic version.

In the ninth book of *Paradise Lost*, lines 13-47 throw light on his choice of the subject matter. He claims that his subject is "more heroic" than "the wrath of stern Achilles", and gives reason why he chose the subject of the Fall of Man, and says that he depended on divine inspiration for accomplishing the task

Since first this subject for heroic song
Pleased me, long choosing and beginning late.

Milton might have begun the poem in 1658—the year of Cromwell's death. But he must have been compelled to lay it aside by the misfortunes and his personal insecurity which followed the Restoration. And when his safety was secured, its progress too must have been interrupted by minor businesses that he undertook—a treatise on theology, a history of England, and the collection of materials for a Latin dictionary. The first draft was finished about 1663 and the revised manuscript was ready in the summer of 1665. The Plague and the Great Fire delayed the publication. *Paradise Lost* was finally published in the autumn of 1667.

Sources of *Paradise Lost*

Whatever the books from which Milton might have got a hint or suggestion, or whatever the resemblance between him and any previous or contemporary writer, his originality remains unquestioned. The stamp of his genius is upon every line he writes—and in the handling of the theme, or in the portraying of characters, he owes little to anybody. Verity mentions, and deals with four "sources" of *Paradise Lost*, but resemblances should not be pressed too closely—they may be accidental or they may be due to the unconscious process of memory. The four sources are

1. *Adamus Exsul* (1601), a Latin tragedy written by Grotius.

2. *Adamo*, an Italian comedy by Andreini.
3. Work of Vondel, a Dutch poet—*Lucifer* (1754).

John the Messenger (1662) and *Adam in Banishment* (1664).

4. *Cædmon's Paraphrase*.

Milton might have read *Adamus Exsul*, for he made the acquaintance of Grotius at Paris. Verity believes that the conception of Satan's character, his escaping from Hell and surveying Eden, his invocation of the powers of evil, etc., might have influenced Milton. Milton's personal admiration for Grotius might account for his following him in some details.

Milton was certainly acquainted with *Adamo*. Voltaire tells the story that Milton saw *Adamo* acted at Florence and suggests that Milton got the hint of his epic from his comedy. Much credit cannot be given to Voltaire's story. Resemblances can be traced between *Adamo* and *Paradise Lost*. For example, in *Adamo* the Serpent tempts Eve, and Michael drives Adam and Eve out of paradise, as in Milton's *Paradise Lost*. Verity notes also verbal resemblances.

We doubt whether Milton could have actually read the works of Vondel. Milton had grown blind when Vondel's earliest work, *Lucifer*, was published, and when *Adam in Banishment* appeared, *Paradise Lost* had almost been completed. Verity imagines that Milton might have been acquainted with Vondel's works through the assistance of some reader or translator. But the fact has not been mentioned by any of his contemporaries or biographers. Milton's indebtedness to Vondel appears, therefore, to be purely conjectural. But E. Gosse argues that the great resemblance between *Lucifer* and Milton's poem can hardly be accounted for as the result of accident.

Cædmon's Paraphrase existed in manuscript. It was not published till 1645—too late for Milton to make use of it. But *Cædmon's* poem has substantially the same story as *Paradise Lost*—the fall of the angels, the creation of Adam and Eve and later their expulsion from Paradise. Macmillan argues that Milton seemed to be considerably

indebted to Caedmon's *Paraphrase* for the framework of his epic, but for the fact that Milton never mentioned Caedmon.

After all the investigation of the sources of *Paradise Lost* can yield but little substantial results. *Paradise Lost* is pre-eminently the offspring of Milton's own genius. Other might have dealt with the same subject before him; there might be even similarities of idea and conception, but that does not mean anything. *Paradise Lost* expresses Milton's own turn of mind, his superb imagination, his classical scholarship, his theological conception, his *architectonic* (a word used by Matthew Arnold of Milton's marvellous structural skill, displayed in *Paradise Lost*.) These things could not have been borrowed—and they substantiate Milton's originality.

Paradise Lost as an Epic

"The first thing to be considered in an epic poem is the *fable*, which is perfect or imperfect according as the action is more or less so. The action should have three qualifications in it : first, it should be one action ; secondly it should be an entire action ; thirdly, it should be a great action. Homer, to preserve the unity of his action, opens his poem with the discord of his princes, and artfully interweaves in the several succeeding parts, an account of everything material which relates to them, and had passed before that fatal dissension. In the same manner Aeneas makes his first appearance on the Tuscan seas, within sight of Italy, because the action, proposed to be celebrated was that of settling in Latium. But it was necessary for the reader to know what had happened to him in the taking of Troy, and in the preceding parts of his voyage, Virgil makes his hero relate it by way of episode, in the second and third books. Milton, in imitation of these great poets, opens his *Paradise Lost* with an infernal council plotting the fall of man, which is the action he proposed to celebrate ; and casts the great actions which preceded it—the war in heaven and the creation, into the fifth, sixth, and seventh books, by way of episode, in order to preserve the unity of the principal action. Aristotle himself allows that Homer has not much to boast of as to the unity of the *fable*, so many have been of opinion that *Aeneid* has episode

des which are excrescences. On the contrary, *Paradise Lost* has none, however various and astonishing the incidents, that do not naturally arise from the subject. As Virgil, in the poem which was designed to celebrate the origin of the Roman empire, has described the birth of its great rival, the Carthaginian commonwealth, Milton, with the like art, in his poem on the fall of man, has related the fall of those angles who are his professional enemies—an episode, which, running parallel with the main action, does not break its unity.

“The second qualification, *i.e.*, the action should be entire, requires that nothing should be stated as going before it, intermixed with it, or following it, which is not related to it. In this particular, *Paradise Lost* excels the *Iliad* and *Aeneid*. The action is contrived in hell, executed on earth ; and punished by heaven.

“The third qualification is greatness. The anger of Achilles was of such consequence, that it embroiled the heroes of Greece, destroyed those of Asia, and engaged all the gods in faction. Aeneas’s settlement in Italy produced the Roman empire and all its heroes. Milton’s subject was greater *than* either ; it does not determine the fate of single persons or nations, but of the whole human race. Everything that is great in the whole circle of being, whether within the verge of nature or out of it, has a proper part assigned to it in this admirable poem. In poetry, as in architecture, not only the whole, but the principal members should be great ; and without derogating from those wonderful performances, the *Iliad* and *Aeneid*, I think there is much greater magnificence in *Paradise Lost* than could have been formed on any pagan system.

“The action of the *Iliad* and that of the *Aeneid* were in themselves exceedingly short ; but are so beautifully diversified and extended by the invention of episodes, and the machinery of gods, with the like poetical ornaments, that they make up an agreeable story, sufficient to employ the memory without over-charging it. Milton’s action is enriched by such a variety of circumstances, that I have taken as much pleasure in reading the contents of his books, as in the best invented story I ever met with. It is possible that

the traditions on which the *Iliad* and *Aeneid* were built had more circumstances in them than the history of the fall of man, as it is related in scripture. Besides, it was easier for Homer and Virgil to dash the truth with fiction, as they were in no danger of offending the religion of their country by it. But as for Milton, he had not only a very few circumstances upon which to raise, but was also obliged to proceed with the greatest caution in every thing that he added out of his own invention ; and, indeed, notwithstanding all the restraint, he had filled his story with so many surprising incidents which bear so close an analogy with what is delivered in holy writ, that it is capable of pleasing the most delicate reader, without giving offence to the most scrupulous.” (Addison)

Milton's Similes

Similes are an important adjunct of an epic poem. In poetry or prose similes are used for the sake of illustration. But in an epic poem, they are used not only for the sake of illustration, but also for a decorative purpose. Epic similes have, therefore, a distinctive character. They are elaborate and rich in pictorial details. They are not limited to the points of comparison ; they bring up associated images or rather secondary images. These similes often withdraw the reader's attention from the real points of comparison and fix it on the "trailing clouds" of the secondary images. They have a beauty of their own, and are admired for their own sake, independently of their relation to the theme of the poem, or to the purpose of illustration. An epic simile is a picture ; the more it is filled in, and enriched with detail, the better. The question of the epic simile being relevant to the matter of comparison is a minor one. All that it does is to open up a long vista of associations—a succession of images, beautiful and suggestive. The similes have primarily an interpretative character ; but at the same time they serve the purpose of decoration.

We may take an example :

Angel Forms, who lay entranced
Thick as autumnal leaves that strew the brooks,
In Vallombrosa, where the Etrurian shades
High over arched embower : or scattered sedge

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Afloat, when with fierce winds Orion armed
Hath vexed the Red Sea coast, whose waves o'er-
threw

Busiris and his Memphian chivalry,
While with perfidious hatred they pursued
The sojourners of Goshen, who beheld
From the safe shore their floating carcasses
And broken chariot wheels (*Lines 301—311*).

First note the aptness of the similes in comparing the angels lying prone on the fiery lake of Hell to the autumnal leaves that strew the brooks in Vallombrosa; Vallombrosa itself has beautiful associations, to which Milton adds another detail, *Etrurian shades*; this simile is all the same kept within the limits of strict comparison. It is a simpler and less elaborate simile—but it is quite suggestive. Note that the next simile is a typical epic simile, which is enriched with details, and brings subsidiary or secondary images. The fallen angels are compared to sedges, which float on the Red Sea. Then several details are given:—

(1) the constellation Orion which is the precursor of violent storms; (2) the fierce winds that disturb the coast of the Red Sea; (3) the Biblical history of the destruction of the Pharaoh's army in the Red Sea; (4) Pharaoh's treacherous pursuit of the Israelites after they were permitted to depart from Egypt; (5) Goshen where the Israelites dwelt in Egypt; (6) the safe crossing of the Red Sea by the Israelites; (7) the floating carcasses of the Egyptians and their broken chariot wheels on the Red Sea. The whole story of the destruction of the Egyptians is packed into a simile, though it has nothing to do with the original point of comparison.

“His similes are less numerous, and more various than those of his predecessors. But he does not confine himself within the limits of rigorous comparison: his great excellence is amplitude; and he expands the adventitious image beyond the dimensions which the occasion required. Thus comparing the shield of Satan to the orb of the moon, he crowds the imagination with the discovery of the telescope and all the wonders which the telescope discovers.”

(*Johnson*).

"His figures may be called historic parallels, where the names and incidents of human history are made to elucidate and ennoble the less familiar names and incidents of his pre-historic theme. Sometimes, following Homer, he borrows a figure from rustic life, as where, for instance, he compares the devils, crowding into Pandemonium, to a swarm of bees. But he perceived clearly enough that he could not.....afford to deal largely in this class of figures; he prefers to maintain dignity and distance by choosing comparisons from ancient history and mythology, or from those great and strange things in Nature which repeat intimacy—the sun, the moon, the sea, planets in opposition, a shooting star, an evening mist, a will-o'-the-wisp, a vulture descending from the Himalayas, the ice-floes on the north east passage, the sea-beast leviathan, Xerxes' Hellespontic bridge, the gryphon pursuing the Arimaspians, the madness of Alcides in Oeta, the rape of Proserpine, and a hundred more reminiscences of the ancient world."

Milton's Similes

We may take an example or two from Book II. The sense of relief and joy following upon it, experienced by the fallen angels when Satan offers to brave all hazard in seeking the new world, inherited by man, are thus elaborated in a simile :

As, when from mountain tops the dusky clouds
Ascending, while the North-wind sleeps, o'erspread
Heaven's cheerful face, the lowering element
Scowls o'er the darkened landskip snow or shower,
If chance the radiant sun, with farewell sweet,
Extend his evening beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.

The images suggested are (1) the gathering of dusky clouds ; (2) the quiescent North-wind which clears the sky of cloud and mist ; (3) the sky threatening snow or shower ; (4) the sudden outbreak of the sun before its setting ; (5) and life and joy pulsating in Nature—a typical pastoral scene sketched here. The transition from anxiety and

ebuspense to gladsome relief in the mind of the fallen angels
e is well expressed in these images.

ent When Satan makes his way towards the gates of hell
er through the void of chaos to discover the new world,
ce shifting now to the right, now to the left as he explores
o the region, and then shoots up to the fiery vault of hell, is
h compared to a fleet, far out at sea, and seeming to be
es suspended in the clouds to a beholder on the shore :

As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the isles
Of Ternate and Tidore, when merchants bring
Their spicy drugs ; they on the trading flood,
Through the wide Ethiopian to the Cape,
Ply stemming nightly toward the pole ; so seemed
Far off the flying Fiend.

The point of comparison is the flight of Satan through the
surging fire-charged cloud of hell, but the reader's mind is
carried to the Far East, and there is the picture of the
trading ships off the Malay Archipelago with a reference
to Bengal too—and one may well forget all about Satan
now when the far-off association of the East is called up.

Significance of the Fall of Man : The Central Event of "Paradise Lost"

Milton sings of "Man's first disobedience", and of the
result flowing therefrom in *Paradise Lost*. Readers may
be inclined to regard this as a tragic event. It is objected
that Adam, if he is the hero of the poem, is ultimately
shown to be defeated and disgraced. To this Dr. Johnson,
however, replies, "However, if success be necessary,
Adam's deceiver was at last crushed, Adam was restored
to his Maker's favour and therefore may securely resume
his human rank." The fall of man does not mean the
triumphs of Satan ; the evil he does to Adam and Eve,
recoils on him.

The fall of man seems for the time being a tragic
incident. It reacts upon nature too :

She plucked, she ate ?

Earth felt the wound, and Nature from her seat

Sighing through all her works gave signs of woe
That all was lost !

It is often forgotten that the second and the more important part of Milton's theme is to

assert Eternal Providence,
And justify the ways of God to men.

The fall of man is not final. The eating of the apple brings him the gift of free will. Man is to be given a chance. By a wise and judicious use of free will, and not by blind obedience, he can rise again into the favour of God. So it is as much Milton's programme to trace the history of man's redemption :

Till one greater Man
Restore us and regain the blissful seat.

The Fall of Man was in fact a blessing in disguise. Gifted with free will, man could render willing obedience to God. Adam and Eve lived at first in a happy garden—in a state of ideal bliss. Compulsory obedience was demanded from them. There was no knowledge of sin there could be, therefore, no sin. Ignorance was the bliss. They were less man ; nor were they the more angels (for angels have knowledge). For their act of disobedience "they lost Eden, but they gained a conscience."

"The study of the later books of the poems shows that the "Fall" was in one sense an advance in their moral education. In their primitive state we can hardly regard them to be ordinary human beings—they are half angels and half children. But after they have tasted the forbidden fruit, they seem to bring themselves down to our own level, we perceive that they are of the same flesh and blood as ourselves, and far more than in the days of their happiness, our hearts go out to them in their misery."

Milton's Style and Diction

Milton's language of poetry is rather artificial and elaborate. His style is described by Raleigh as "a satirical brocade, stiff with gold." He was well-read in Latin, and tried to naturalize Latin construction and Latin idioms in English. He even uses Latin words in their Latin sense.

not in their English connotation, thus giving an air of newfangled strangeness to his language. The reader needs to get used to his manner before he can appreciate his melody and beauty of effects. The sonority of his verse is partly due to his perdition for Latin vocabulary. But it is not to be forgotten that he is a *stylist*. He chooses his every word. He studies balance and emphasis. His habit of inverting the natural English order of epithet and noun gives a greater prominence to the epithet. Conciseness and compression are the marked qualities of his poetic style. It is the result of following the Latin model, and not the diffusive Italianate fashion of Spenser and his school. Every word in Milton's verse has its value in meaning and sound, and demands the closest attention of the reader. As an early critic of Milton observes, "A reader of Milton must be always upon duty; he is surrounded with sense, it rises in every line, every word is to the purpose. There are no lazy intervals; all has been considered, and demands and merits observation. Even in the best writers you sometimes find words and sentences which hang on so loosely, you may blow them off. Milton's are all substance and weight: fewer would not have served his turn, and more would have been superfluous. His silence has the same effect, not only that he leaves work for the imagination, when he has entertained and furnished with noble materials; but he expresses himself so concisely, employs words so sparingly, that whoever will possess his ideas must pig them, and oftentimes prietty below the surface."

Condensed phrases and epithets are all that Milton depends on in conveying his pregnant meaning. He describes the descent of Raphael thus

Like Maia's son he stood,
And shook his plumes, that heavenly fragrance filled
The circuit wide.

Raleigh remarks "The packed line introduced by Milton is of a greater density and conciseness than any thing to be found in English literature before it. It is our nearest native counterpart to the force and reserve of the high Virgilian diction."

To read Milton is an intellectual discipline. One must pause on every word, and unravel the skein of meaning and association; one must observe the synthetical relation of words and the intellectual or emotional content of a single line or a verse-paragraph, as determined by the clarity of texture of thought and melody, of stress and balance of phrases and epithets. Weight, dignity, balance and precision are the abiding qualities of his style.

The Latin element (which he freely draws upon) gives him choice between alternative meanings. As Raleigh notes, "he was not content to revive the exact classic meaning in place of the vague or weak English acceptance; he often kept both senses, and loaded the word with two meanings at once." Raleigh quotes an instance from *Samson Agonistes* :

"That specious monster, my accomplished snare."

Milton is eminently *classical* in his method and style. He often prefers to use the general and abstract terms for the sake of dignity and amplitude when he describes the individual, the concrete. The Romantic poets, on the other hand, use concrete and specific terms to express abstract conceptions and general truths. Necessarily they have often to use familiar figures, and are unable to avoid grotesque associations. This accounts for the *bizarre* in the composition of a Romantic poet. Milton deliberately discards the commonplace words, familiar and stale by repeated use. Any unworthy associations his poetic taste cannot tolerate. "His success—and he knew it—depended on the untiring maintenance of a superhuman elevation. His choice of subject has not a little to do with the nature of his diction."

But after all Milton's style—though we do not deny Matthew Arnold's title of "Grand Style" to his composition—is artificial and removed from ordinary human speech and as such it seems to be constructed by putting a sort of "gloss" on human thought and experience. His classical conventions, his preference of general and abstract terms, his artificial balance of phrase and epithet, degenerated into tricks of absurd periphrasis and meaningless personification.

mication in the poets of the eighteenth century. Raleigh
anighly says that Milton may be called the inventor of the
lati "poetic diction" of the eighteenth century.

The main features of Milton's style may be summed
up :

1. **Latin construction**—*since created man* (l. 573) as
in latin—*post hominem creatum*. Compare also *summons*
read (l. 798); *What sit we then projecting peace and war*
l. 329, bk II)

2. **Absolute construction**—
Till, as a signal given, the uplifted spear
Of their great Sultan was waving to direct
Their course, in even balance down they light
(ll. 347-349).

This said, he set (l. 419, bk II)

Thence, more at ease their minds (l. 321, bk II)

3. **Ellipsis**—(a) of the article : *to pass Rhene* (ll. 352-
353); (b) of the verb : *cruel his eye* (l. 604) *though all*
our glory extinct (l. 141); *for what can force or guile with*
them (ll. 188-189, bk II); (c) of the pronoun : *as whom the*
fables name (l. 197); *who can advise may speak* (l. 42, bk II);
(d) of the preposition : *fallen such a pernicious highth* (l. 281)

4. **Interchange of Parts of Speech**—of the verb
for the noun : *beyond compare* (ll. 587-588) : of the noun for
the adjective : *their dread commander* (l. 589,) *more dread than*
from no fall (l. 16, bk II) of the adjective for the noun :
for those rebellious (l. 71); *The sensible of pain* (l. 278, bk II)
of the noun for the Verb : *righted the reign* (l. 543).

5. **Inversion of Parts of Speech**—*a dungeon horrible*
(l. 61) ; *shapes immense* (l. 790) ; *them let them contrive* (l. 52,
bk II) *battle dangerous* (l. 107, bk II).

6. **Radical sense of Latin words**—*Lie thus astonished*
(l. 266) : *with their darkness durst affront his light* (l. 39) ;
let none admire that riches grow in hell (ll. 690-691); *horrid*
front (l. 563) ; *insulting* (l. 79, bk II) ; *untamed reluctance*
(l. 333, bk II); *prevented all reply* (l. 467, bk II) ; *in the*
air sublime (l. 328, bk II).

7. **Punning**—

To have found themselves not lost

In loss itself (*ll. 525-526*)
 Which tempted our attempt (*l. 642*)
 The former, vain to hope, argues as vain
 The latter (*ll. 234-235, bk II*)

8. **Condensed expression—**

When their borrowed gold composed
 The calf in Oreb (*ll. 483-484*)
 The ascending pile.
 Stood fixed her stately highth (*ll. 721-722*)
 Whatever doing, what can we suffer more (*l. 1*)

9. **Use of *his* or *her* for *it*—**

and the thunder,
 Winged with red lightning and impetuous rage,
 Perhaps both spent his shafts (*ll. 174-76*)
 His form had yet not lost
 All her original brightness (*ll. 591-592*)
 And the ethereal mould, recapable of stain, would
 soon express
 Her mischief (*ll. 139-141, bk II.*)

10. **Use of curtailed participles—*satiate***
 (*l. 179*); *with head uplift* (*l. 194*); *insatiate to pursue* (*l. 8*)
II); *thoughts more elevate* (*l. 558 bk II*).

11. **Poetical use of Proper names—compare**
 406-411.

"Fulness of sound, weight of march, compactness
 finish, fitness of words to things, fitness of pauses
 thought, a strong grasp of the main idea while other ideas
 play round it, power of digression without loss of
 power to return, equality of power over vast spaces
 imagination, sustained splendour when he soars.

"With plume so strong, so equal and so soft ;"
 a majesty in the conduct of thought and a music in
 majesty which fills it with solemn beauty, belong one and
 all to the style ; and it gains its highest influence on
 and fulfils the ultimate need of a grand style in being
 easy and necessary expression of the very character

ature of man. It reveals Milton, as much, sometimes even more, than his thought.

It has its faults. It is often, not only needlessly, but as were of set purpose, involved: "not dense merely, but contorted or gnarled in structure".....—It loses freedom of movement in its involution; it delays too long, as it winds in and out, to express the thought or the image; it is rarely brief, even where brevity would be the life of thought. It is troubled with ellipses, and the inversions are sometimes, even when they are deliberate, wearisome. The Latinisms and forms of expression belonging to other languages are frequent and have been much blamed but they are a true part of the style and the natural property of the man. But lame as we like, one thing is true, the style is never prosaic. The poetic form was Milton's native tongue."

(Stopford A. Brooke)

Milton's Self-Revelation in Paradise Lost

An epic is an objective or impersonal poem, and we should expect little of the poet's self-revelation in an epic. But Milton is a self-centred poet; and, however, the epic art demands impersonality of treatment, Milton, as an epic poet, has not been able to keep himself entirely out of *Paradise Lost*.

Apart from the fact that the personality of the poet is stamped upon every line he writes, and upon every image he sketches, there are allusions to his personal condition (i.e., his blindness), to his political and religious views, even to his relations with his first wife.

We may give a few illustrations below. The most remarkable personal passage (in which Milton laments his blindness) occurs in the beginning of the third book:

Thee I revisit safe,
And feel thy sovran vital lamp; but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray and find no dawn,
So thick a drop serene hath quenched their orbs,
Or dim suffusion veiled.

Then a few lines below he refers to his personal ambition:

So were I equalled with them in renown,
 Blind Thamyris and blind Maeonides,
 And Tiresais and Phineus, prophets old.

Then comes the poignant note in his lament for blindness

Thus with the year
 Seasons return, etc.

In the passage dealing with Belial in the first book Milton glances at the corruptions of Court life,

In courts and palaces he also reigns,
 And in luxurious cities, where the noise
 Of riot ascends above their loftiest towers,
 And injury and outrage ; and when night
 Darkens the streets, then wander forth the sons
 Of Belial, blown with insolence and wine.

In the tenth book the following passage in which Eve begs forgiveness of Adam after they have eaten of the apple, seems to recall a similar scene between Milton and Mary Powell (his first wife) :

He added not, and from her turned ; but Eve
 Not so repulst, with tears that ceased not flowing
 And tresses all disordered, at his feet
 Fell humble, and embracing them, besought
 His peace.

It may be noted that the republican Milton, if unconsciously, sometimes speaks through the mouth of Satan :

We may with more successful hope resolve
 To wage by force or guile eternal war,
 Irreconcilable to our grand Foe,
 Who now triumphs, and in the excess of joy
 Sole reigning holds the tyranny of Heaven.

Unwittingly Milton here reflects on the restoration of monarchy of England. In his speech, Satan again again reflects on the autocracy of God in heaven. Milton himself a rebel against the constitutional monarchy of England, must have sympathy with the rebel Satan.

Is Satan the Hero of the Epic ?

“He has often been said to be the hero of *Paradise Lost*.”

it is enough to say, in answer, that his history in that book is that of a person in process of degrading change. Adam is the true hero of the epic; and with him Eve are purified at the end. That which they have lost they regain in another form—"a Paradise within thee, happier far," Over again this purification is set the degradation of Satan; and his real fall the greater for his apparent victory".

(*Stopford A. Brooke*)

"One supposed defect in the story of *Paradise Lost* has been frequently dwelt on, and that is that Satan, and not Adam, is the hero of the epic. We think that only those whose reading of Milton has been confined to the first two books can be misled by this nonsensical paradox. In the first two books Satan is naturally made an heroic figure; he is still an Archangel, though fallen, one of the chief Archangels, and king over his fellows. His character, his power, his capacity for evil must be exalted in order to show the epic greatness of the coming conflict, in order to rouse the reader's fears for himself, human sympathy with his first parents and gratitude for his redemption. But we have not to wait for *Paradise Regained* to see the steady deterioration in Satan's character. Surely, to take one instance alone, there is little of the heroic in Satan when he takes the form of a toad to whisper in Eve's ear, and is stirred up by the spear of Ithuriel. At the close of the poem Satan's degradation is complete." (*Wyatt and Low*)

Character of Satan

Satan has unquestioned greatness. One of the archangels, he draws a third part of the heavenly host after him. The reason of Satan's rebellion appears to be partly commendable. It is a protest against the autocracy of God in heaven (which seems, on Milton's part, an unconscious projection of the autocracy of Charles I). The issue, however, boils down to personal jealousy (and it seems to be a phase of court intrigue and jealousy). Why the Son should be acknowledged the superior of all angels and invested with sovereignty—it is on this issue that Satan challenges the authority of God.

Milton's republican sympathy unconsciously goes to

Satan. At any rate Satan is made an interesting figure. First, it must be admitted that he has a magnetic personality. Secondly, he eminently possesses the qualities of leadership. Thirdly, he has greatness of intellect and however, divorced from the moral principle. The keynote to his character is pride of will.

His character becomes sharply defined after his fall. None of the fallen angels feels so poignantly the loss of heaven and the contrast between the present position and the past glory as Satan. Yet he least repents his rebellion. Never for a moment does he entertain the thought of submission. He seems to champion freedom and equality in heaven, and even though hurled down from heaven to earth with his followers, he still cherishes the dream of freedom. It is after all a noble dream, and we cannot but admire Satan. In his speeches he breathes the noblest sentiments.

All is not lost—the unconquerable will,
And study of revenge; immortal hate,
And courage never to submit or yield
And what is else not to be overcome.

He certainly possesses heroic elements of character from the beginning. Doomed as he is to the eternal torment of hell, he never falters in his purpose. He is determined to wage eternal war with God. Since force avails not, he will resort to "fraud or guile". His intellect remains supreme, suffering cannot affect it. Rather his puissant intellect and his indomitable will neutralize his suffering. He spurns at the idea of yielding to suffering :—

to be weak is miserable,
Doing or suffering.

It is such ruthless and relentless strength of will and purpose that draws the admiration of his followers. As a leader he has sympathy for the multitude of angels he has dragged down from heaven.

Cruel his eye, but cast
Signs of remorse and passion, to behold
The fellows of his crime, the followers rather
(Far other once beheld in bliss, condemned
For ever now to have their lot in pain—)

Millions of spirits for his fault amerced
Of Heaven, and from eternal splendours flung
For his revolt

He is not blinded by self-love, of which any leader has a fair portion. Not only does he feel for the misery of his followers but blames himself for it. He is capable of deep emotion ; when he tries to address the fallen angels, he is moved to tears :

Thrice he assayed, and thrice, in spite of scorn,
Tears, such as Angels weep, burst forth at last
Words interwove with sighs found out their way.

Satan is not unworthy to be the hero of an epic poem. Critics emphasize the evil element in his character. A fact which ought to be remembered is that Satan ceases to be an archangel after his fall from heaven. An angel's character may be colourless perfection. But to interest the reader in the character of Satan, Milton has to portray Satan, approximating more or less to human character. It is human touches that make the character of Satan so interesting. He may stand by the side of Achilles, the hero of the *Iliad*. Achilles has pride and ambition like Satan, but even greater self-conceit than Satan.

Milton, however, traces gradual deterioration of Satan's character. Satan makes evil his chief principle in life :

To do aught good never will be our task,
But ever to do ill our sole delight,
As being the contrary to His high will
Whom we resist.

"Study of revenge" becomes the sole purpose of his life. Since he cannot wage open war with God, he seeks to undo and reverse the good that God wills, by indirect means. His overthrow drives him into fighting God's wrath by policy :

Our better part remains
To work in close design, by fraud or guile,
What force effected not ; that he no less
At length from us may find, who overcomes
By force hath overcome but half his foe.

He can avenge himself upon God by betraying the innocence of Adam and Eve. In heaven he has already he of God's purpose to create the new race of mankind, would find equal favour as the "Sons of Heaven". He plots their ruin in hell and executes it afterwards. This is the worst sin he commits, and it completes the degradation of his character. In the first two books of *Paradise Lost* Satan retains part of the archangelic loftiness of character :

His form had not yet lost
All her original brightness, nor appeared
Less than Archangel ruined, and the excess
Of glory blasted.

His intellect and genius are yet unimpaired; his courage undiminished; his resolution is adamant and his endurance boundless. He chooses Evil as the active principle of his life—and the degradation of his character and physical appearance is wrought by evil.

His fall from heaven to hell does not at first react seriously upon his character and appearance. His degradation really begins after his temptation of Adam and Eve. His conscience is pricked into life by the sight of Adam and Eve.

Ah gentle pair, yet little think how nigh
Your change approaches.....
To you whom I could pity thus forlorn,
Though I unpitied.

But his pride returns and silences the voice of pity within him. Craft and cunning become the sole instruments of his intellect. But it may be noted that his absolute surrender to evil is preceded by a searching mental conflict. He visualizes his situation :

Me miserable ; which way shall I fly.
Infinite wrath and infinite despair ?

He has half a mind to repent. But his pride forbids repentance. He knows that he cannot long remain forgiven if he repents and submits to God. He does not, at any rate, deceive himself in this respect ;

So farewell hope, and, with hope, farewell fear
Farewell remorse : All good to me is lost ;

Evil, be thou my good ; by thee at least
Divided empire with Heaven's King I hold.

So the decision is made irrevocably. It is followed by the betrayal of the innocence of Adam and Eve. The allegorical significance of Satan's war with God is the eternal conflict of good and evil in man's life, and in the world.

"Satan is made interesting. This has been the charge of a thousand orthodox and even heterodox writers against Milton. Shelley, on the other hand, has gloried in it, and fancied, if we remember rightly, that Milton intentionally ranged himself on the Satanic side of the universe, just as Shelley himself would have done, and he wished to show the falsity of the ordinary theology. But Milton was born an age too early for such aims, and was far too sincere to have advocated any doctrine in a form so indirect..... His Satan was to him, as to us, the hero of his poem. Having commenced by making him resist on an occasion which in an earthly kingdom would have been excusable and proper, he probably a little sympathised with him, just as his readers do." (Bagehot)

Milton's Blank Verse

"At the time when blank verse was yielding to decay, Milton took it up, and used it neither for conversational nor for rhetorical purposes. In the interests of pure poetry and melody he tightened its joints, stiffened its texture, and one by one gave up almost all the licenses that the dramatists had used. From the first he makes a sparing use of the double ending. The redundant syllable in the middle of the line, which he sometimes allows himself in *Comus*, does not occur in *Paradise Lost*. In the later poem he adopts strict practices with regard to elision, which, with some trifling exceptions, he permits only in the case of contiguous open vowels, and of short unstressed vowels separated by a liquid consonant, in such words, for instance, as "dissolute" or "amorous". By a variety of small observances, which, when fully stated, make up a formidable code, he mended the shambling gait of the loose dramatic blank verse, and made of it a worthy epic metre.

"In a long poem variety is indispensable, and he preserved the utmost freedom in some respects. He continually varies the stresses in the line, their number, their weight, and their incidence, letting them fall, when it pleases his ear, on the odd as well as on the even syllables of the line. The pause or caesura he permits to fall at any place in the line, usually towards the middle, but, on occasion, even after the first or ninth syllables. His chief study, it will be found, is to vary the word in relation to the foot, and the sentence in relation to the line. No other metre allows of anything like the variety of blank verse in this regard, and no other metrist makes so splendid a use of its freedom. He never forgets the pattern; yet he never stoops to teach it by the repetition of a monotonous tattoo. Hence there are, perhaps, fewer one-line quotations to be found in the works of Milton than in the works of any other master of blank verse. De Quincey speaks of the "slow planetary whorlings" of Milton's verse, and the metaphor is a happy one: the verse revolves on its axis at every line, but it always has another motion, and is related to a more distant centre." (*Walter Raleigh*)

Blank verse is commonly described as *iambic pentameter* and it is a verse, consisting of five iambic feet. An iamb has two syllables, the first accented and the second unaccented :

Outshone | the wealth | of Or | mus and | of Ind.
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold.

Note that in the above lines the second syllable is accented. Note also that there is no end-rhyme—*Ind*, *hand*, *gold* (having no agreement in sound). Blank verse is thus unrhymed verse. Let us take an example of rhymed verse :

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bow'd the woods beneath their sturdy stroke!

Here again we have five iambic feet; but note that *yield* in the first line agrees in sound with *afield* in the third line.

and broke in the second line agrees in sound with stroke in the fourth line.

Blank verse, *i.e.*, unrhymed verse, and especially the unrhymed iambic pentameter (five iambic feet) was introduced into England from Italy in the sixteenth century. In its early stages it was terribly monotonous, but the successive shapings it has had in the hands of Marlowe, Shakespeare, and Milton have made it a thing of grace and might. Blank verse was found suitable for drama as an escape from the jiggling artificiality of rhymed verse. In the beginning blank was what is known as 'end-stopped', *i.e.*, the sense was complete in each line. A succession of such end-stopped lines would have a monotonous effect. It needed to be flexible so that it might reach the ease of natural speech. Shakespeare 'naturalized' blank verse by replacing the rigidity of end-stopped verse by the ease and grace of 'run-on' verse, in which the sense is continued from one line to the next. He also varied the rhythm by sometimes introducing a trochee (a foot of two syllables, the first accented, and the second unaccented—the reverse of the iamb) in the beginning of a line, by shifting the coesura (the natural pause in the rhythm of the line), by the occasional use of a feminine ending (an unstressed eleventh syllable next to the tenth stressed syllable with which the verse-line should end). In his later plays Shakespeare used still greater freedom; for example, a weak ending (the unstressed tenth syllable at the end of the line, such as an auxiliary with its verb, a preposition with its noun, or a conjunction with its clause in the next line.

We may take an earlier specimen from *A Mid-summer Night's Dream* :

The fold stands empty in the drowned field,
And crows are fatted with murrion flock ;
The nine men's morris is fill'd up with mud,
And the quaint mazes in the wanton green,
For lack of tread, are undistinguishable.

Here the lines are end-stopped, *i.e.*, the sense is complete in each line. Let us contrast it with a specimen from *The Tempest* :

Well demanded, wench ;
 My tale provokes that question. Dear, they durst
 So dear the love my people bore me, nor set
 A mark so bloody on the business ; but
 With colours fairer painted their foul ends.

This is run-on verse, *i.e.*, the sense is continued from line to line.

Now Milton practised, developed and almost perfected this type of verse. We may take any example :

More destroyed than thus,
 We should be quite abolished, and expire.
 What fear we then ? what doubt we to incense
 His utmost ire ? which, to the highth enraged,
 Will either quite consume us, and reduce
 To nothing this essential—happier far
 Than miserable to have eternal being !

What Milton did was to build up verse-paragraphs—compound of thoughts, put into concatenated verse. We may describe in Milton's own words the marvellous meditative effect he achieves :

...immortal verse,
 Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of linked sweetness long drawn out,
 With wanton heed and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony.

Milton's Cosmology

For the purpose of his epic, when Milton has to deal both with the infinite and the world, he adopts the Ptolemaic theory of the solar system, in which the earth was the centre of the solar system, the sun and planets revolved round it. It of course reduces the universe to the finite and circumscribed, whereas we now think of the universe as one whose centre is everywhere and whose circumference is nowhere. It is difficult to see how Milton could have fitted in Heaven, Chaos, and Hell into such a limited scheme.

The earliest condition, as pictured by Milton, is the existence of Heaven or the Empyrean and Chaos. 'Heaven is a region of unfading light and splendour; Chaos, that of darkness, confusion and tumult. The angels in heaven are inaccessible to the taint of sin—and they are organized according to their ranks—"each in his hierarchy"—and it is a medieval fancy.

The fair harmony of heaven is at last broken. The story is told by Raphael in Book V. One day all the angels are summoned before the Almighty to accept a decree by which they are to recognize the Son of God, that day begotten, as their lord and superior. It is in exercise of his dictatorial power that the Almighty imposes this decree upon the angels, and Satan rises against it. And Satan, we may believe, has Milton's moral support despite himself.

That very night Satan plans the great rising, and the result is war in heaven between the loyal and disloyal sections of the angels, and the subsequent overthrow of the rebels. Now a place of punishment is prepared for them on the nether side of Chaos. It is, Masson writes, "a kind of Antarctic region distinct from the body of Chaos proper". From this finally emerges Hell. Now we have practically three divisions of space—Heaven, Chaos, Hell (which is a part of Chaos).

To supply the place of the rebel angels who are cast into Hell, the new race of mankind is created. Satan styles them as "upstarts", but they must have a place to live in, and it is assigned to them "in the purlieus of Heaven," for it was not deemed prudent to admit them into heaven (as Satan surmises)—

Lest Heaven, surcharged with potent multitude,
Might hap to breed new broils.

The world which Man inhabits, is located beneath Heaven. It is hung from above by a golden chain. It is described as

This pendent world, in bigness as a star
Of smallest magnitude, close by the moon.

Addison writes, "This description of the Earth that hangs close by the moon is one of the most wonderfully beautiful and poetical passages of the whole poem." But this "spot of smallest magnitude" does not simply mean this earth of ours. It stands for the whole mundane universe, the firmament.....with all her numbered stars"—compare with which our planet is but "a spot, a grain, an atom" (see the opening lines of Book VII).

But this may not altogether be the correct way of looking at the thing. Milton accepts the Ptolemaic system and is bound by it. As Ptolemy conceived the world, the moon, sun, and stars revolved in circles about the earth. Beyond the latter, and beyond the fire and water which supported, was the ether. The zones of the heavens were in and beyond the ether, each zone a transparent spherical shell. Each shell or sphere had its own heavenly body which, revolving with it, moved round the earth. It was thus an arrangement of concentric spheres, enclosing each its own heavenly body and carrying it round in regular motion, the earth at rest in the centre. The seven spheres next to the earth by the seven planets, moon and sun being counted among such, while the eighth was that of fixed stars. Later the ninth and tenth spheres were added by the celebrated Alfonso of Spain. These were known as the *crystalline* and the *first moved* or *primum mobile*. The *primum mobile* was solid material, and served as a shell or hard exterior to protect the interior from the furious assault of Chaos. It supplied also the momentum that carried round the inner spheres with their respective orbs. Such was the universe, as originally designed by the Creator. The concentric circles exhibited the paths of the heavenly bodies in the plane of the equator in which they at first moved. A change took place at Man's fall. The heavenly bodies shifted from the equatorial to the *ecliptic* path which they have since pursued.

INTRODUCTION TO BOOK II

ts Connection with Book I

Satan and the rebel angels, after their fall from heaven, lie in stupor for nine days on the surface of the fiery lake. The fiery lake first received them when they came hurling down from heaven. Then they wake up; and break their adamant chains, and entrench themselves on the dry land of hell. Here again, under the leadership of Satan, they form into a great army, as in happier days and a happier place. The chiefs have now new names, and these names are given out in order of precedence. These names seem to have been bestowed on them later by peoples who began to worship the fallen angels—Moloch, Chemos, Belial, etc. Satan now addresses the host of fallen angels, raises their drooping spirits, and urges them to continue their warfare with the ruler of heaven.

Mammon builds Pandemonium, a lordly palace in hell, assisted by his companions. It seems to spring up "with the ease of an exhalation, yet a fabric of adamant." The rank and file of the angels press into the outer courts of the building—and they seem to be quite a large multitude. The chiefs retire into its innermost recesses where they hold discussion in private about the future procedure.

The story is carried on without interruption into Book II. At the opening of the Second Book, the champions are seated in their places, the assembly having been duly summoned. It is now for Satan, seated upon his throne to open the proceedings.

Theme or Argument

The future action of Satan and the fallen angels is the problem that is dealt with in the Second Book. They hold a Council, and Satan first addresses it. His leadership, particularly in reference to the part he took in council and in fight in heaven, remains unchallenged—and in hell too the angels readily bow down to his authority. Now that

they have a secure stronghold in hell, they can resume their warfare with heaven. It is for his companions to decide whether it should be "open war or covert guile".

Moloch speaks first, and gives his verdict for open war. He argues that they cannot be in a worse plight than they are at present. Anything worse than that would be total annihilation which they should welcome rather than endure everlasting torture in hell. Again if they have a divine substance, they cannot be totally annihilated—and it gives them sufficient power to make an inroad upon heaven and shake the throne of its ruler.

Next Belial speaks, and discountenances open war. In any case they cannot prevail against their mighty enemy, and dislodge him from heaven. He cannot reconcile himself to the idea of total annihilation. He prizes above anything else "this intellectual being,

Those thoughts that wander through eternity."

Then the ruler of heaven might not, after all, desire their non-existence, thereby sparing them their punishment in hell. He then thinks that they are now in a better position in hell than when they were hurled into it—and so they can sit in council, and discuss their future plan of action. Inevitable fate has brought them their suffering; nor have they any reason to complain against the law not unjust that ordains their suffering. He is not without hope that one day the ruler of heaven might relent, and that they would be left alone when they could make the best of it in hell. Belial counsels inaction and slothful ease.

The third speaker is Mammon. He argues that it is not practicable either to dethrone the ruler of heaven or to regain their lost right. It is fate that rules supreme—and fate keeps the ruler of heaven on his throne, and is unlikely to give way to blind and fickle chance. Nor should the ruler of heaven relent, could they hold their place again in heaven with good grace—it could be nothing but a "state of splendid vassalage". The best thing for them would be to seek their good within themselves, and prize their independence in hell to servitude in heaven. Place

as they are, they can "thrive under evil, and work ease out of pain

Through labour and endurance."

They can, if they will, explore all the resources of hell, and build up a magnificent life, their very torments losing all their sting. His speech is greeted with applause by the angels.

Beelzebub differs from Mammon's view, which seems to be supported by the fallen angels. The ruler of heaven has designed hell as their place of imprisonment, where they cannot live in independence, for he will ever hold his sway over hell too. Nor can there be a negotiated peace between them and the ruler of heaven, as circumstances are at present. He proposes an "easier enterprise" since they must ever be at war with heaven. It is that they can invade a new world, going to be created, which is to be inhabited by a new race, called man, favoured by the ruler of heaven next to his angels in heaven. It would be capital revenge either to take possession of the new world by driving out its "puny inhabitants", or to seduce them to hell where they will but augment their own numbers. It is Satan's own project that Beelzebub sets forth, and the fallen angels vote for it. Now the question is : who is to undertake the fateful journey to the new world ? Beelzebub poses the question, but no answer is forthcoming.

Then Satan rises from his throne, and addresses the assembly again. He offers to go on the journey by himself, and face all risk. He describes all its hazardousness. And he will admit nobody to share the enterprise with him since he is invested with their leadership, he claims to monopolize all hazard, and no less of honour. He is acclaimed their hero and leader by the angels.

Now while Satan is on his way to the new world, the fallen angels divert themselves by sports and games, and some discourse on providence, foreknowledge, will, fate, etc. and some go on exploring the region of hell. In the meantime Satan on his journey meets Sin and Death, guarding the gates of hell and forbidding exit to any. A clash between Death and Satan would have taken place,

but for the intervention of Sin. Sin reminds Satan that she sprang out of his head, "a goddess armed", in heaven and that later he delighted in her—and that their first-born spring was Death, born later in hell. Now Satan makes a pact with Sin. He is setting forth to discover the new world—and the new world is going to be placed under the dominion of Sin and Death. They will have a free access to the new world, where they can range about as they please, making the human race their prey. The gates are then thrown open by Sin, and Satan issues forth for the conquest of man. Finally, Satan appeals to Chaos and Night, seated enthroned side by side, and it is now that he has left hell pretty far behind and as Chaos points out to him, the light from heaven is beheld, and in the "dubious light" he makes his way to the new world, hung by a golden chain from heaven.

Satan in Book II

Milton is a republican, and unconsciously he has a sympathy with Satan. He portrays Satan as the enemy of man and God, but he is a distinguished person, noted for his dignity, courage, wisdom and devotion to the good of his followers. He took a leading part in the council and war in heaven; in hell too he is the chosen leader of the fallen angels. It is true that his authority is challenged by nobody, but he does not exercise dictatorial power (as God does in heaven—in fact Milton by unconscious irony makes the ruler of heaven more or less a dictator, while Satan's conception is that God too is subject to a superior Fate. We can note here Mammon's opinion that if God is to be dethroned, everlasting Empire should yield to fickle Chance). Satan, as we see he submits the matter to the council of fallen angels while he summons in hell after their recovery from the burning lake whether it should be "open war or covert guile." This is the democratic way of doing things. He listens patiently to the speeches of Moloch, Belial, Mammon and Beelzebub. We do not know whether Beelzebub is in the confidence of Satan; in any case his suggestion is accepted by all the angels and by Satan too. His suggestion is that they should invade the new world, inhabited

the race called Man. There was a rumour in heaven about this world being soon created by God. It means then that the fallen angels are to carry on their hostilities against heaven, if indirectly. To tempt man from his loyalty to God is then their objective. That is the crux of the whole matter. It is stated in the opening lines of *Paradise Lost* :

Of Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us.....

And Milton's purpose in the epic is to "justify the ways of God to men." In the second book Satan sets forth to discover the new world ; and the mischief that he plans against the destiny of Man demands the necessity of vindicating the justice of God, for God cannot certainly leave Man to his fate when it appears that God created Man, though inferior to angels, as a counter-move against the revolt of the angels ; and so Satan tells Sin that he is going to search out

a place of bliss
In the purlieus of Heaven, and therein placed
A race of upstart creatures, to supply
Perhaps our vacant room, though more removed,
Lest Heaven, surcharged with potent multitude,
Might hap to move new broils.

It is a matter of involved politics. "Covert guile" is the weapon of a politician. It is no open war either on the side of God or on the side of Satan. God's strategy in the creation of a new world and Man has to be met, and Satan gets the forces of hell—Sin, Death and Chaos—to line up with him. He comes as a deliverer to them. He tells Sin :

I come no enemy, but to set free,
From out this dark and dismal house of pain,
Both him (Death) and thee, and all the heavenly host
Of Spirits, that, in our just pretences armed,
Fell with us from on high.

To Chaos he promises the restoration of his dominion

Direct my course ;

Directed, no mean recompense it brings

To your behoof, if I that region lost,

All usurpation thence expelled, reduce

To her original darkness and your sway

(Which is my present journey), and once more

Erect the standard there of ancient Night.

It is passionate love of liberty that led Satan to rise against God. He and his followers rose against God, and they were thrown out of heaven. They must now reduce their position. Hell means the worst kind of subjection to them. All the speakers—Moloch, Belial, Mammon, Beelzebub—harp on this. The passion for liberty is burning in the fallen angels. And Satan, as their leader who can never renounce his liberty, now undertakes a perilous journey to the new world. When Beelzebub broaches the plan, he seems to be rather diffident :

But first, whom shall we send

In search of this new world ? whom shall we

Sufficient ? Who shall tempt with wandering

The dark, unbottomed, infinite abyss,

And through the palpable obscure find out

His uncouth way, or spread his airy flight,

Up borne with indefatigable wings

Over the vast abrupt, ere he arrive

The happy isle ?

Beelzebub is careful to dwell on the peril and hardship of the adventure. None of the angels come forward to undertake the journey. Satan now more than justifies himself as a leader for we know that a leader usually keeps at a safe distance, and lets his subordinates take all the risk. He offers

to accept as great a share

Of hazard as of honour, due alike

To him who reigns, and so much to him due

Of hazard more, as he above the rest

High honoured sits.

nie is not a leader, monopolizing all honour and unning all hazard. Judged dispassionately, and without y theological obsession, Satan is certainly a very estima-e character. He is a leader who can readily sacrifice mself for his followers. Yes, "for the general safety he spised his own." That is like a true leader.

Let it be noted that there is nothing of rashness in it. tan is possessed of necessary tact and resourcefulness. This evidenced in his encounter with Death, Sin, and later aaos. With Sin intervening, he is sensible enough to oid a clash with Death—and he makes them both of his rty. Then he wins over Chaos to his objective.

Milton and Satan

In our review of Satan's character, we cannot overlook e fact that Milton put much of himself into Satan, if, wever unconsciously. First, his republicanism with ich he endows Satan. Secondly, Satan is given ourage never to submit or yield," and this is his own. hile he asserts that he will "justify the ways of God to en," he has unconsciously created Satan in his own age and justified the ways of Satan to God. Milton s been identified with Satan.

"But our unconscious selves, as modern psychologists ve shown us, are tricky sprites : we may keep them, e the djinns of the fairy tales, tightly corped up, harm-s in an innocent-seeming bottle, but some day a rash nd withdraws the cork and there emerges a vast and amable spirit of whose very existence we were ignorant. it was with Milton. To his own self he seemed resigned the will of God ; to all except his wives and daughters he bably appeared "a thing enskyed and sainted"; he was rfectly sincere when he wrote :

Yet I argue not

Against Heaven's hand or will, nor bate a jot
Of heart or hope ; but still bear up and steer
Right onward.

But the other Milton, the Milton to whom he refused a ring, did not cease to argue. Proud, he was scorned.

by the drunken rakes of the Restoration; in love with beauty and the great book of Nature, he was blind; born to an "absolute rule," he was dependent upon unwilling ministrations of his daughters; a great poet, he had sacrificed his poetry in a cause now for ever broken and discredited. Is it any wonder that he rebelled fiercely against the rot of a universe where such things were possible? All his bitter resentment, all this untamed pride, hidden away from himself, discharges itself in the magnificent and undaunted defiance of the speeches which he puts into the mouth of his Satan."

Characters

Besides Satan several other characters are introduced in the second book of *Paradise Lost*. And they are properly individualized and have something of their own to say at the council held in hell. None of them is as great as Satan, but they have no negligible intellectual and moral qualities.

Devil with devil damned
Firm concord holds, men only disagree
Of creatures rational.....

It means a great compliment to the fallen angels—for they have only the approbrious title of 'devil'. As they discuss the matter put before them by Satan, they exhibit their differences of opinion—and these reveal differences in their character.

Moloch: He gives his verdict for open warfare. He proposes that, armed with hell-fire, they should attack heaven. The tortures they suffer in hell should be their best weapon against God. He reminds his companions of the suffering they had endured in their descent from heaven, pursued by the enemy, and then of their stupefied on the burning lake. It is an experience which they cannot forget. There is a tone of mockery in his speech, mildly conveyed. He thinks that the ascent to the reconquest of heaven will be a less painful affair. Supposing that they would further provoke the ruler of heaven, they could not have a worse plight than their present one. They have been expelled from their hearts.

they are condemned to live for ever in hell. If anything still worse were to happen, their existence could be abolished. Their fate, if they provoked the ruler of heaven again, might be that they would be reduced to nothing. It is a consummation devoutly to be wished. If they were not to have their very existence abolished, they could not suffer worse than they do now. He believes that they have sufficient power to repeat again and again their inroad upon heaven and shake the ruler upon his throne. They can at any rate have their revenge, if no victory. Moloch appears to be rather rash and impetuous, but his argument cannot be too readily dismissed. There can be no worse plight than they are in at present. The ascent to heaven might be a desperate measure, but if it means their total annihilation, Moloch prefers it to their present state of existence.

Belial: Belial cannot accept Moloch's argument in favour of open war. He rightly criticizes Moloch for suggesting a desperate measure. Moloch is an extremist, while Belial is a moderate. He rejects Moloch's proposal because the issue is so uncertain. It is the counsel of despair. How can it give them revenge. They may attack heaven, armed with hell-fire, but it will have little positive effect. The towers of heaven are well-guarded, and the heavenly host range about the frontiers of hell. Supposing that they can break into heaven, their great enemy will easily repel them. He will sit "all incorruptible" on his throne. That would mean re-kindling his wrath, and total annihilation might be the result. He contends that total annihilation cannot be a desirable end. He holds a potent plea for their intellectual being :

for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated night,
Devoid of sense and motion ?

Moloch prefers non-existence to perpetual anguish and torture in hell. Belial argues that the ruler of heaven

might deny to them this non-existence to satisfy his revenge. He is going to keep them alive in any case. It may not be doubted when he can ever abolish their immortality and existence. Belial seems to reflect the Renaissance zest of life and the Renaissance worship of intellect. Neither force nor guile, he thinks, can be effective against the rule of heaven :

He from Heaven's height
All these our motions vain sees and derides.

Belial is an intellectual. He reasons like an intellectual and dispassionately. Fate inevitably subdues them; next the victor's will. When they rose against the powers of heaven (infinitely more powerful than they are), they should have foreseen the consequence. They cannot blame the law as unjust, if it ordains their present punishment in hell. They should accept it as their due. He cannot wish to hope that if they bear their punishment patiently, their enemy might relax, and let them alone, while in comparison time they will get used to hell-fire, and the future might bring them some new chance and change. Belial counsels "ignoble ease, and peaceful sloth."

Mammon : Mammon considers the matter of war, or covert guile," according to his own lights, agreeing with none of the previous speakers. There is no chance of dethroning the ruler of heaven unless "even Fate shall yield to fickle Chance." So Fate seems to rule over God as well as the fallen angels. There is no question of overpowering the ruler of heaven. Supposing he grants pardon on condition of their abject submission to him, they will reap little glory. It will be a continuation of "splendid vassalage" in heaven. He counsels them to get their own good from themselves. He would give liberty to the "easy yoke of servile pomp". And a day may come when they will be able to "work ease out of pain through labour and endurance." He seems to give sage counsel. He also seems to agree with Belial in that they will, in future, get more used to the torments of hell. They must make the best of the worst in hell. We might say that Mammon is the best of all.

INTRODUCTION TO BOOK II

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nists. He would like to exploit all the resources of hell and build up an empire there. It seems no doubt a constructive proposal :

This desert soil
Wants not her hidden lustre, gems and gold ;
Nor want we skill or art, from whence to raise
Magnificance ; and what can Heaven show more ?

e rejects the idea of war as well as the idea of submission.
n; **Beelzebub** : He ridicules Mammon's idea of building
an empire in hell. Each of the speakers—and they are
intellectually gifted—flings his scorn about the proposal of
the other. The ruler of heaven, he argues, is not going to
leave them alone in heaven, but will pursue his vengeance.
There will be nothing but perpetuation of their slavery. From
above the ruler of heaven will hold his sway over "his
captivèd multitude," for hell is after all designed as their
prison. He is, in fact, going to rule over both heaven
and hell. His opinion is that

War has determined us, and foiled with loss
Irreparable.

No terms of peace can be offered to them except "custody
severe, and stripes and arbitrary punishment." This is an
answer to Mammon's contention that the ruler of heaven
will let them alone in heaven. In such a circumstance
they can never renounce their hostility and hate, and will
ever be plotting retaliation. Beelzebub seems to be more
realistic than the previous speakers. He suggests an "easier
enterprise". It is conquering the new world, likely to
have been created by time since such a report went in
heaven before they were expelled—the new world being
inhabited by a new race called Man. They may devastate
the new world with hell-fire or take possession of it by
driving out its "puny habitants," or by seducing them so
that they share hell with the fallen angels. This is, he
thinks, a practicable proposition. And it can defeat the
design of the ruler of heaven. As we have said, Beelzebub
is a realist. His move is supported by Satan.

Allegory of Sin and Death

Sin is described as "woman to the waist, and fair", resembling a serpent in the lower part with "many a scold fold voluminous and vast." About her waist she is girt by a pack of hell-hounds ever barking, and often creeping back into her womb. Sin was a fair creature at first when she sprang from the head of Satan in heaven—"a goddess armed". She was then named Sin. But later the angels, those who were conspiring against God, seemed to have been attracted by her. Satan took delight in her—and the issue was Death whom Sin bore when she had been cast into hell with the rebel angels. The serpent-like transformation then took place in her. Death is vaguely defined in shape—"none distinguishable in member, joint or limb." Death is a grisly shadow, armed with a dagger bearing the semblance of a crown on what seemed a head.

The allegory of Sin and Death seems to be based upon *James. i. 15*: "Then when lust hath conceived, it bringeth forth Sin; and Sin when it is finished bringeth forth Death." Sin issues from the head of Satan. It means that Satan is the progenitor of Sin. Death is the result of the incestuous union of Satan and his daughter, Sin. Satan thus describes the birth of Death:

Pensive here I sat
Alone; but long I sat not, till my womb,
Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes.
At last the odious offspring whom thou seest,
Thine own begotten, breaking violent way,
Tore through my entrails, that, with fear and pain
Distorted, all my nether shape thus grew
Transformed.

Satan's first incest was repeated by his offspring, Death. When Death was born, her mother, Sin, fled from him. She named him Death. Death chased her and raped her and begot the hell-hounds that kept clinging to her waist barking and now and then retreating into her womb.

feeding on her bowels. Death sets his offspring on, and they "would full soon devour" her, if they could.

Now let us see how it can be allegorically interpreted. Sin is engendered by Satan, and Death is born of the union of Satan and Sin. Satan is then the originator of Sin, and Death results from Sin. What about the hell-hounds, tormenting Sin? They are the terrors and tortures that Sin brings with her. A sinner is haunted by contrition and terror, which we see in the hell-hounds.

Verity, however, writes, "How far M. means us to read an allegorical meaning into his description is hard to say. I cannot, *e.g.*, think with Keightly that the "yelling monsters" (795) should be regarded as typifying "the mental torments that are the consequences of sin." To me they seem to be introduced—without any allegorical intent whatever—partly because they intensify the element of mere horror, partly for the sake of the literary parallel. On the other hand, the "mortal sting" is plainly symbolical: cf. *Cor.* xv. 56. A strain therefore of allegory is present; individual judgment must say where."

We may quote here *1 Corinthians*, xv. 56, alluded to above: "The sting of death is sin; and the strength of sin is the law."

Raleigh writes, "Much adverse criticism has been spent on his allegorical figures of Sin and Death. There is good classical precedent for the introduction of such personified abstractions among the actors of a drama; and, seeing that the introduction of sin and death into the world was the chief effect of his main action, Milton no doubt felt that this too must be handled in right epic fashion, and must not be left to be added to the theme as a kind of embroidery of moral philosophy. In no other way could he have treated the topic half so effectively..... His management of the poetic figure of personification is superb. It is a figure difficult to handle, and generally fails of effect through falling into one of two extremes. Either the quality, or the person is forgotten. The figures in the *Romaunt of the Rose* are good examples of the one type.

of the minute materialistic personifications of the Middle Ages, pictorial rather than literary in essence, like the illuminated figures in psalter. The feeble abstractions that people Gray's Odes, where, as Coleridge remarked, the personification depends wholly on the use of an initial capital, are examples of the other. Neither has the art of combining the vastness and vagueness of the abstract with the precise and definite conceptions of a person, as is done in the great figures of Religion drawn by Lucretius, as done also in those other figures—the only creations of English poetry which approach the Latin in grandeur—the horrible phantoms of Sin and Death."

The Whole Story of Paradise Lost

Book I. The scene is hell. Nine days have elapsed since the expulsion of Satan and his companions from heaven. Their first experience of hell is that of the burning lake where they lie stupefied for a while. Satan is the first to wake up, and followed by Beelzebub, he reaches dry land. Then he summons the rest of the fallen angels from the burning lake. They draw up in battle array before Satan. Satan addresses them, giving them hope to recapture heaven, failing which they may win other worlds, particularly a new world, lately created, or to be created of which report went in heaven. The matter is proposed to be discussed. Then Pandemonium, a vast palace, is thrown up in no time. It is to serve as council-chamber for the fallen angels in hell. Only the chiefs among the angels are admitted to the council.

Book II. The scene is Pandemonium where the council is held. Satan makes a brief address, and then invites others to speak. Moloch, Belial, Mammon and Beelzebub give their views on the future plan of action. Beelzebub bases his proposal on the report of the new world. It is this new world, inhabited by the race called Man, which they are going to invade without a direct attempt to recapture heaven. Then the question is : what is to go in quest of this new world? Satan comes forward because he thinks that as a leader of the fallen angels he must face all hazard as also the honour that goes with it.

Satan then sets forth on his journey. The rest of angels devise sports and games for them, some engaging in abstract discussion, and some exploring hell. When Satan reaches Hell-gates, he meets there Sin and Death whom he wins over to his side. He has a brief interview with Chaos and Night. From the outskirts of hell where he meets Chaos and Night, he makes straight for the world.

Book III. The scene is heaven. The Almighty, observing the movement of Satan, informs the Son what Satan's motive is, and that he is going to succeed in reducing Man, though he can be ultimately saved. All that is needed is a Redeemer. The Son of God offers himself as a sacrifice for the redemption of Man. In the meantime Satan lands in the new world. Disguised as an angel, he inquires of Uriel the way to Earth, all his desire being to see the new creation. Directed by Uriel, he finally alights on Mt. Niphates.

Book IV. For a moment Satan is visited by remorse and repulsion at his degraded state. His face is distorted with pain, and Uriel who has been watching him, discovers him to be an evil angel. Pulling himself together, he speeds his way to Eden, and beholds Adam and Eve, and happens to catch them talking about the Tree of Knowledge. So he accidentally discovers the way to seduce them. At night he comes in a dream to Eve. Gabriel, warned by Uriel, visits Eden and discovers Satan. A battle between Gabriel and Satan would have ensued, but Satan slinks away.

Book V. The scene is still Eden. We meet Adam and Eve again : and it is interesting to see the way they worship God and the idyllic innocence and simplicity of their life. Raphael comes down from heaven to forewarn them. If Man is to sin, he must do it with his eyes open. That is what the Almighty means. Raphael tells him who his enemy is, and what he intends. And incidentally Raphael acquaints Adam with the rebellion of the angels in heaven.

Book VI. The story of the rebellion of the angels is

continued to the end—the expulsion of Satan and his followers from heaven. Adam is warned again.

Book VII. The scene is still Eden. Raphael tells the story of the Creation. The Son of God is shown as ordering the Creation, and Earth “consummate lovely smiles when Man at last appears. He also touches on the impending catastrophe—the Fall of Man.

Book VIII. The scene is Eden again. Raphael answers Adam’s queries about the stars and the heavenly bodies. Adam is made to tell his experience of life in Eden. The important fact is that he has been warned by God against tasting the fruit of the tree of knowledge and the penalty attached thereto. When the day declines Raphael takes leave of Adam and again alerts him on the danger impending.

Book IX. It is Eden again. Adam and Eve part as they go forth to their labours. Warned as Adam has already been, he would have kept company with Eve. But this is not to be. And Satan, disguised as a serpent, tempts Eve when he finds her alone. She eats of the fruit of the Tree of Knowledge and later persuades her husband to do so. They are overtaken by the sense of sin—and they become ashamed of themselves. Here is the crisis of the poem.

Book X. The Son of God visits Eden and pronounces sentence on Adam and Eve and the Serpent (Satan). The Serpent returns to his followers in hell. While they rejoice at the success of his mission, they are suddenly changed into reptiles. Sin and Death betake themselves to Eden where they claim their sovereignty. The Son of God is now to look to the future of Man’s state. The sin of Adam and Eve has its effect upon the very stars and heavenly bodies and the structure of the earth. The changes wrought by the angels at the direction of the Son of God. Adam and Eve are stricken with repentance, and throw themselves on the mercy of their Creator.

Book XI. Michael is sent down from heaven to reveal to Adam all that is going to happen in consequence

of his Sin ; and Michael promises him redemption in future. They cannot stay any longer in Eden. Michael conducts Adam to a high mountain and unfolds to him in a vision the world as it will begin and shape till the Flood.

Book XII. Michael tells Adam of the coming to earth of the Son of God. His mission will be to undo the evil wrought by the Fall, and to set up a new heaven and a new earth, where righteousness shall ever reign. There is in it the promise of redemption for Man. Michael now leads Adam and Eve out of Eden. They go forth, not without hope that they will be saved at last.

Significance of the Poem (*Paradise Lost*)

“The interest of the story itself is not only of the story, but of the problem and the struggle it represents, the problem of the origin of evil, the struggle of a moral being against evil without him. The latter is the artistic motive of the poem, and it has always, and in all literatures, interested mankind. It is the foremost subject of art. The story in Genesis is one of its forms ; and it is of very little consequence, so far as the main interest goes, whether we take the story as literally true or not. If we should make it wholly fabulous, we are yet excited by the temptation and the inward strife it causes. But the subject as it came before Milton, had a special condition attached to it. He was obliged to conceive evil tempting those who had *never known* evil. That condition was fortunate, for it made the subject almost new—the primal contest, of untried and simple goodness with evil. But it was also unfortunate, because it necessarily forced Milton to deprive himself of all the play of the complex passions stirred when evil from without meets good and evil within a man, and the abstraction of these passions and their results made his work extraordinarily difficult.

“The inherent fault of the subject also belongs to this condition. We have no experience of the innocent position of Adam and Eve, and we cannot sympathise with their struggle against temptation except in imagination. So far our human interest in them is not great. But in proportion to the loss of that interest is the gain.

of our interest in the work of the artist. He is driven by his subject into pure imagination, pure invention. We are in a world of beings who belong to our common humanity, but without the all-modifying element of evil. Where they are apart from us, the interest of the poem is in the artistic treatment; where they are at one with us, the interest is in the old human subject which all the great artists of the world have either touched or developed. To say the poem gives no pleasure, or that Adam and Eve and Satan do not interest us because we do not take the story literally, is simply not the fact. Why do people read *Paradise Lost*? First, because the story interests them; secondly, because of its fine passages; thirdly, for its art; and lastly, for all these three wrought into a splendid whole and unified by the imagination of a great genius. *Paradise Lost* is one of the few universal poems of the world; imperial in the sense that the work of Homer and Virgil and Dante and Shakespeare is; worthy to exercise command over the heart and intellect of all ages. Its majesty and beauty are beyond praise; its faults should be spoken of by smaller men with truth, but with reverence. But all men tell of the pleasure that it gives them, and strive to find the sources of that pleasure, and the more fully any one can do this, the more he will feel his soul enlarged."

—Stopford A. Broome

THE ARGUMENT

BOOK II

The consultation begun, Satan debates whether another battle be hazarded for the recovery of Heaven ; some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal, or not much inferior to themselves, about this time to be created ; their doubt who shall be sent on this difficult search ; Satan their chief undertakes alone the voyage ; is honoured and applauded. The council thus ended, the rest betake them several ways, and to several employments as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell gates, finds them shut, and who sat there to guard them, by whom at length they are opened, and discover to him the great gulf between Hell and Heaven ; with what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new world which he sought.

BOOK II

HIGH on a throne of royal state, which far
 Outshone the wealth of Ormus and of Ind,
 Or where the gorgeous East with richest hand
 Showers on her kings barbaric pearl and gold,
 Satan exalted sat, by merit raised
 To that bad eminence ; and, from despair
 Thus high uplifted beyond hope, aspires
 Beyond thus high, insatiate to pursue
 Vain war with Heaven ; and, by success untaught,
 His proud imaginations thus displayed :

"Powers and Dominions, Deities of Heaven !
 (For, since no deep within her gulf can hold
 Immortal vigour, though oppressed and fallen,
 I give not Heaven for lost ; from this descent
 Celestial Virtues rising will appear
 More glorious and more dread than from no fall,
 And trust themselves to fear no second fate.)
 Me though just right and the fixed laws of Heaven
 Did first create your leader, next, free choice
 With what besides, in counsel or in fight,
 Hath been achieved of merit, yet this loss,
 Thus far at least recovered, hath much more
 Established in a safe unenvied throne,
 Yielded with full consent. The happier state
 In Heaven, which follows dignity, might draw

PARAPHRASE

Satan was seated, clothed with all dignity, on a throne as splendid as that of a king, which neither the wealth of Ormuz and India, nor the showers of gold and pearl heaped on eastern monarchs, could match in magnificence. His eminent position, condemnable as it was, was gained by his merit. From despair he was raised to such a height which he had little reason to expect; he is now recklessly ambitious to carry on war with heaven, though he might gain little by it; yet nothing else would satisfy him. He has been taught little by the issue of late war with heaven. Carried away by his lofty fancies, he delivered himself thus :

“Angels of high order, you who are the very gods of heaven ! though you are exiled from heaven and harassed by God, hell can be no place for immortal beings like you. I do yet entertain hopes of regaining heaven. When you reascend to heaven, denizens of heaven as you are, you will appear more glorious and mighty than if you had suffered no disaster, and you may well resist a fate like this again. My fair claim and Fate made me first your leader, later confirmed by your election of me, for my prominent part in counsel or fight; now as we have partly recovered from the disaster, my leadership, with your full approbation, is now firmly established and goes unchallenged. The higher dignity, enjoyed in heaven, might evoke

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Envy from each inferior ; but who here
 Will envy whom the highest place exposes
 Foremost to stand against the Thunderer's aim
 Your bulwark, and condemns to greatest share
 Of endless pain ? Where there is then no good
 For which to strive, no strife can grow up there
 From faction ; for none, sure, will claim in Hell
 Precedence ; none, whose portion is so small
 Of present pain, that with ambitious mind
 Will covet more. With this advantage then
 To union, and firm faith, and firm accord,
 More than can be in Heaven, we now return
 To claim our just inheritance of old,
 Surer to prosper than prosperity
 Could have assured us ; and by what best way,
 Whether of open war, or covert guile,
 We now debate ; who can advise may speak."

He ceased ; and next him Moloch, sceptred king,
 Stood up, the strongest and the fiercest Spirit
 That fought in Heaven, now fiercer by despair ;
 His trust was with the Eternal to be deemed
 Equal in strength, and rather than be less,
 Cared not to be at all ; with that care lost
 Went all his fear ; of God, or Hell, or worse,
 He recked not ; and these words thereafter spake :

"My sentence is for open war ; of wiles,
 More unexpert, I boast not ; them let those
 Contrive who need, or when they need, not now ;
 For, while they sit contriving, shall the rest,
 Millions that stand in arms, and longing wait
 The signal to ascend, sit lingering here
 Heaven's fugitives, and for their dwelling-place
 Accept this dark opprobrious den of shame,

envy in an angel, lower in position. But in hell none are likely to envy one whom his highest position exposes to the risk of assault by God, armed with thunder, while he seeks to protect you, and who must endure the worst of eternal pain. In hell where there can be no room for rivalry, no party-spirit can be engendered ; none will claim priority here, when all will have to share pain equally. We have, therefore, here in hell, a greater incentive to unity of aim and purpose, loyalty and fellowship than we could have in heaven ; and so we can now rise to assert our undeniable claim to heaven, being surer to gain our objective than in our most prosperous days. Let us now discuss the best way to win our purpose—whether it should be by open war or by secret tactics. Let any one who can advise, speak.”

He ended his speech. Moloch, crowned king (as he was known to be) who stood next to him in rank, stood up. He was the strongest and most dreadful angel to have fought in heaven, now rendered more dreadful by despair. He claimed to be considered equal in strength to God, otherwise he would prefer to cease to be. He bothered little about God or about hell or anything worse than hell. He spoke in this strain :

“I give my verdict for open war. I have little faith in secret tactics, in which I have less skill. Let those who rely on it, attempt it when it is necessary to them, but not now, for, while they devise it, shall the rest, millions of angels who stand armed already, and waiting for the signal to ascend to heaven, sit here patiently, outcasts from heaven, and accept the hated and shameful hell for their permanent abode

The prison of his tyranny who reigns
 By our delay ? No ! let us rather choose,
 Armed with hell-flames and fury, all at once
 O'er Heaven's high towers to force resistless way,
 Turning our tortures into horrid arms
 Against the Torturer ; when, to meet the noise
 Of his almighty engine, he shall hear
 Infernal thunder, and, for lightning, see
 Black fire and horror shot with equal rage
 Among his Angels, and his throne itself
 Mixed with Tartarean sulphur and strange fire,
 His own invented torments. But perhaps
 The way seems difficult and steep to scale
 With upright wing against a higher foe.
 Let such bethink them, if the sleepy drench
 Of that forgetful lake benumb not still,
 That in our proper motion we ascend
 Up to our native seat ; descent and fall
 To us is adverse. Who but felt of late,
 When the fierce foe hung on our broken rear
 Insulting, and pursued us through the deep,
 With what compulsion and laborious flight
 We sunk thus low ? The ascent is easy, then ;
 The event is feared. Should we again provoke
 Our stronger, some worse way his wrath may find
 To our destruction, if there be in Hell
 Fear to be worse destroyed. What can be worse
 Than to dwell here, driven out from bliss, condemn'd
 In this abhorred deep to utter woe ;
 Where pain of unextinguishable fire
 Must exercise us, without hope of end,
 The vassals of his anger, when the scourge
 Inexorable, and the torturing hour,

—the very prison which the tyrant God has allotted to them? We should rather choose to advance, armed with hell-fires and our unabated rage, to the assault upon the high parapets of heaven and bear down all opposition—and so we can make weapons of our tortures to hurl them against our torturer. The rumble of the chariot in which he drives will be met by hellish thunder, and black and horrid fire will assail his angels as lightning, and shroud his throne in murky flames of hell. But perhaps some will think that the ascent to heaven with uplifted wing will be hazardous against a mightier enemy. Let them, if their late experience of the burning lake where they lay stupefied, does not still hold them amazed, ponder that by our natural right, we ascend to heaven, which is our home. Fall downwards contrary to our nature. There were none but felt with what strain and toil they came down to hell, pursued by their enemy from behind, as they fell headlong in disorder. The ascent would be easy, compared to this. You apprehend the result: if we should awake the wrath of our stronger enemy again, he might afflict us still worse till we are destroyed, if there can be fear of anything, worse than to be in hell. Can there be anything worse than to dwell in hell, banished for ever from happiness, doomed to eternal woe in hell, where eternal fire shall ever consume us, no hope of relief—the tools of his wrath, when we suffer unrelenting punishment and torture,

Calls us to penance ? More destroyed than thus,
 We should be quite abolished, and expire.
 What fear we then ? what doubt we to incense
 His utmost ire ? which, to the height enraged,
 Will either quite consume us, and reduce
 To nothing this essential,—happier far
 Than miserable to have eternal being !
 Or, if our substance be indeed divine,
 And cannot cease to be, we are at worst
 On this side nothing ; and by proof we feel
 Our power sufficient to disturb his Heaven,
 And with perpetual inroads to alarm,
 Though inaccessible, his fatal throne ;
 Which, if not victory, is yet revenge.”

He ended frowning, and his look denounced
 Desperate revenge, and battle dangerous
 To less than gods. On the other side up rose
 Belial, in act more graceful and humane ;
 A fairer person lost not Heaven ; he seemed
 For dignity composed, and high exploit ;
 But all was false and hollow ; though his tongue
 Dropped manna, and could make the worse appear
 The better reason, to perplex and dash
 Maturest counsels ; for his thoughts were low ;
 To vice industrious, but to nobler deeds
 Timorous and slothful ; yet he pleased the ear,
 And with persuasive accent thus began :

“I should be much for open war, O Peers,
 As not behind in hate, if what was urged
 Main reason to persuade immediate war
 Did not dissuade me most, and seem to cast
 Ominous conjecture on the whole success ;
 When he who most excels in fact of arms,

imposed on us as a penance. If it were to be further destroyed, it would be annihilation—and we shall then cease to exist. What is to be afraid of then? What doubt is left there to provoke his final wrath? If it were raised to its utmost limit, it might quite finish us—the very essence of our immortal existence. It would be a much happier lot than to suffer eternally as we should, being immortal. Or, if we are indeed divine beings, and cannot die, we are already in the worst plight, short of annihilation. But by actual test we feel that we are strong enough to make an inroad upon heaven, and to shake him on his throne, upheld by Fate, as he is, by repeating it. If it may not lead to victory, it would at least be accomplishing our revenge.”

He ended his speech with a frowning look which spoke of daring revenge and hazardous battle to the fallen angels. Then rose Belial who represented the other side. In bearing he was more pleasing and polite; a more attractive figure never fell from heaven to hell; he seemed calm and self-possessed, and not unapt for bold adventure. But it was all a show that he put up. He could speak sweet words, and paint black white and white black to darken counsel and judgment; his thoughts were ever base, addicted to vice, and shrinking from noble deeds. He made a pleasing speech, and addressed them in a persuasive tone :

“My equals, I should indeed stand for open war, for I share your hatred of the enemy, if the main reason put forward for instant war, did not turn me against it by presenting the issue as one of dark foreboding, when he who outbids others in martial deeds,

In what he counsels and in what excels
 Mistrustful, grounds his courage on despair
 And utter dissolution, as the scope
 Of all his aim, after some dire revenge.
 First, what revenge ? The towers of Heaven are
 With armed watch, that render all access
 Impregnable ; oft on the bordering deep
 Encamp their legions, or, with obscure wing,
 Scout far and wide into the realm of Night,
 Scorning surprise. Or could we break our way
 By force, and at our heels all Hell should rise.
 With blackest insurrection, to confound
 Heaven's purest light, yet our great Enemy,
 All incorruptible, would on his throne
 Sit unpolluted, and the ethereal mould,
 Incapable of stain, would soon expel
 Her mischief, and purge off the baser fire,
 Victorious. Thus repulsed, our final hope
 Is flat despair ; we must exasperate
 The Almighty Victor to spend all his rage,
 And that must end us, that must be our cure,
 To be no more. Sad cure ! for who would lose,
 Though full of pain, this intellectual being,
 Those thoughts that wander through eternity,
 To perish rather, swallowed up and lost
 In the wide womb of uncreated night,
 Devoid of sense and motion ? And who knows,
 Let this be good, whether our angry Foe
 Can give it, or will ever ? how he can
 Is doubtful ; that he never will is sure.
 Will he, so wise, let loose at once his ire,
 Belike through impotence or unaware,
 To give his enemies their wish, and end

is far from self-assured in the counsel he offers and in bold adventure, and builds his hope and courage on despair and total overthrow, as the sole end in view, after a vague idea of dreadful vengeance. First, what kind of revenge do we expect? The parapets of heaven are manned by armed sentinels, which means that they are inapproachable, the heavenly hosts are often deployed on the part of Chaos, in close proximity to heaven, or they flit about on wing invisible in the region of Night in defiance of us. Or if we could force our way to heaven, and bring in our wake all the armed forces of hell in rebellion and darken the light of heaven, yet our supreme enemy, unassailable as he is, would be seated on his throne unshaken and the angels, made of purer essence and incapable of being tainted, would soon reject the harm that might be done, and dissipate the hell-fire with which we go armed, and victory will be theirs. When we are thus thrown out, there is nothing to fall back upon but absolute despair. We can only inflame the wrath of the Almighty Victor, which will pursue us to our destruction. Our remedy will be that we shall cease to be. It is a sad remedy! For who would part with this intellectual being, though it may be full of suffering, with those thoughts that range, through endless times and cease for ever, and be reduced to nothing, deprived of sense and motion? Who knows, supposing that non-existence is good for us, that our enemy can abolish, or will ever abolish our existence? It is doubtful how he can; it is sure that he will never do it. Will he, so wise, vent his wrath at once, perhaps either being unbalanced or insensible of effect, to fulfil the wish of his enemies, and put an end to

Them in his anger, whom his anger saves
 To punish endless ? 'Wherefore cease we, then?'
 Say they who counsel war, 'We are decreed,
 Reserved, and destined to eternal woe ;
 Whatever doing, what can we suffer more,
 What can we suffer worse ?'—Is this then worst,
 Thus sitting, thus consulting, thus in arms ?
 What when we fled amain, pursued and strook
 With Heaven's afflicting thunder, and besought
 The deep to shelter us ? This Hell then seemed
 A refuge from those wounds. Or when we lay
 Chained on the burning lake ? That, sure, was worse
 What if the breath that kindled those grim fires,
 Awaked, should blow them into sevenfold rage,
 And plunge us in the flames ? Or, from above,
 Should intermitted vengeance arm again
 His red right hand to plague us ? What if all
 Her stores were opened, and this firmament
 Of Hell should spout her cataracts of fire,
 Impendent horrors, threatening hideous fall
 One day upon our heads ; while we, perhaps,
 Designing or exhorting glorious war,
 Caught in a fiery tempest shall be hurled,
 Each on his rock transfixed, the sport and prey
 Of racking whirlwinds, or for ever sunk
 Under yon boiling ocean, wrapped in chains ;
 There to converse with everlasting groans,
 Unrespited, unpitied, unreprieved,
 Ages of hopeless end ! This would be worse.
 War therefore, open or concealed, alike
 My voice dissuades ; for what can force or guile
 With him, or who deceive his mind, whose eye
 Views all things at one view ? He from Heaven's height

their existence in his anger, while his anger has spared them till now to perpetuate their punishment. "Why, do we hang back them? They who advocate war say, "We are ordained, set apart and doomed to endless suffering. Whatever we might do, there could be no greater and no worse suffering than this." Is it then the worst suffering, when we are still armed, and can sit in council and debate? Was it not a worse state when we ran away with all our might, being chased by the havoc-making thunder of heaven, and sought shelter in hell? This hell was then welcome to us as a place of shelter. Or how was it when we lay enchained on the burning lake? That condition was, indeed, worse. What would have happened if the breath of God's anger, further incited, had made the hell-fire seven times more intense, and consumed us? Or, if from heaven above, the vengeance, temporarily suspended, had been resumed with thunder? It might have happened too that all the resources were unlocked and the very vault of hell squirted a running flame, that could sweep us away by the calamity' ready to fall upon us at any moment, while we, planning or demanding war with heaven which was certain to bring us glory, might have been caught in the tempest of fire, each being chained to a rock to be tossed about by devastating whirlwinds, or submerged in the raging sea of flame—and so we were subject to perpetual groans without intermission, without pity and relief for unending time. This would have been a worse state. I, therefore, discountenance war, either open or secret. Force or stratagem can avail nothing with him. He sees everything at a single glance. Now can you deceive him? He from heaven's height

All these our motions vain sees and derides ;
 Not more almighty to resist our might
 Than wise to frustrate all our plots and wiles.
 Shall we then live thus vile, the race of Heaven
 Thus trampled, thus expelled, to suffer here 19
 Chains and these torments ? Better these than worse,
 By my advice : since fate inevitable
 Subdues us, and omnipotent decree,
 The Victor's will. To suffer, as to do,
 Our strength is equal, nor the law unjust 20
 That so ordains ; this was at first resolved,
 If we were wise, against so great a foe
 Contending, and so doubtful what might fall.
 I laugh, when those who at the spear are bold
 And venturous, if that fail them, shrink, and fear 20
 What yet they know must follow, to endure
 Exile, or ignominy, or bonds, or pain,
 The sentence of their conqueror. This is now
 Our doom ; which if we can sustain and bear,
 Our supreme Foe, in time, may much remit 21
 His anger, and perhaps, thus far removed,
 Not mind us not offending, satisfied
 With what is punished ; whence these raging fires
 Will slacken, if his breath stir not their flames.
 Our purer essence then will overcome 21
 Their noxious vapour ; or, inured, not feel ;
 Or, changed at length, and to the place conformed
 In temper and in nature, will receive
 Familiar the fierce heat, and void of pain ;
 This horror will grow mild, this darkness light ; 22
 Besides what hope the never-ending flight
 Of future days may bring, what chance, what change
 Worth waiting, since our present lot appears

views and mocks all these our activities, equally strong to repel our strength and wise to defeat our plans and tactics. Shall we then live here a wretched existence, an angelic tribe, thus banished and oppressed, and suffer subjectivity and tortures? In my opinion it is better than something still worse, since fate that we cannot escape, holds us down as well as the will of the victor, which proves all-powerful. We are strong enough to suffer as well as to act; the law that sentences us is not unjust. This should have been foreseen if we were wise when we entered into a contest against so great an enemy, and doubtful of the issue. It makes me laugh, when those who are so forward to fight, should recoil from what they had to suffer when they met with reverse, and should have foreseen all that was coming—exile from heaven, or humiliation, or imprisonment, or physical suffering, to which the conqueror would condemn them. This is now what we have to suffer. If we can put up with it, our great enemy may relax in future, and, staying so far away from us, may leave us alone since we do not stir against him, and may be satisfied with the punishment, already inflicted upon us; and then these flames that now torment us, will grow less intense, if his anger does not feed them. The finer substance of our nature will then cast off the harmful fume; or we may get used to it, and be least affected by it and horror and darkness will cease to be what they are; or we may be changed in our substance and adapted to the place and environment, and the terrible heat will then make little difference to us. The endless future before us may also bring new hopes, new chances, and changes too, which we may well abide by, as our present condition appears

For happy though but ill, for ill not worst,
If we procure not to ourselves more woe." 22

Thus Belial, with words clothed in reason's garb,
Counselled ignoble ease, and peaceful sloth,
Not peace ; after him thus Mammon spake ,

"Either to disenthroned the King of Heaven
We war, if war be best, or to regain 23

Our own right lost. Him to unthroned we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife.

The former, vain to hope, argues as vain
The latter ; for what place can be for us 23

Within Heaven's bound, unless Heaven's Lord suprem
We overpower ? Suppose he should relent

And publish grace to all, on promise made
Of new subjection ; with what eyes could we 24

Stand in his presence humble, and receive
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced halleluiahs, while he lordly sits

Our envied Sovran, and his altar breathes
Ambrosial odours and ambrosial flowers, 24

Our servile offerings ? This must be our task
In heaven, this our delight ; how wearisome

Eternity so spent in worship paid

To whom we hate ! Let us not then pursue
By force impossible, by leave obtained 25

Unacceptable, though in heaven, our state
Of splendid vassalage ; but rather seek

Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess, 25

Free, and to none accountable, preferring
Hard liberty before the easy yoke

not so bad after all, it may be bad, but it might have been worse still."

Thus Belial, in words that were possible, recommended undignified ease and indolence without war. After him Mammon spoke : "We fight, if fighting is the best course to follow, either to dethrone the king of heaven, or to re-capture our place in heaven. We may expect to dethrone him, if eternal fate will give way to wavering chance, and chaos settle the combat. It is idle to expect that either will happen. Can we expect to have our place restored in heaven unless we overthrow the supreme ruler of heaven ? Supposing he should take pity on us and grant us pardon, if we pledge submission to him, how could we have the face to stand humble in his presence, and bow to restrictions laid on us, and glorify his power and sing his praises against our will, while he sits on his throne like our lord, and his altar steams with heavenly incense and flowers, which we offer to him. This is what we shall have to perform in heaven, and we must take pleasure in it too. If we were to spend eternity in this service, how boring it would be, when we worshipped one whom we hated ! Let us not then take up this task which we cannot obtain by force of arms, and which we do not wish to obtain by the favour of the ruler of heaven ; it would be a state of subjectivity. Let us instead seek our good from within ourselves, and live in mastery of ourselves in this void—at least we shall live in our freedom, having responsibility to none above us, and we ought to prefer this to submission, though it may be attended by ease

Of servile pomp. Our greatness will appear
 Then most conspicuous, when great things of small,
 Useful of hurtful, prosperous of adverse,
 We can create and in what place so'er 26
 Thrive under evil, and work ease out of pain
 Through labour and endurance. This deep world
 Of darkness do we dread? How oft amidst
 Thick clouds and dark doth Heaven's all-ruling Sire
 Choose to reside, his glory unobscured, 26
 And with the majesty of darkness round
 Covers his throne, from whence deep thunders roar
 Mustering their rage, and Heaven resembles Hell?
 As he our darkness, cannot we his light
 Imitate when we please? This desert soil 27
 Wants not her hidden lustre, gems and gold;
 Nor want we skill or art, from whence to raise
 Magnificence; and what can Heaven show more?
 Our torments also may in length of time
 Become our elements, these piercing fires 27
 As soft as now severe, our temper changed
 Into their temper; which must needs remove
 The sensible of pain. All things invite
 To peaceful counsels, and the settled state
 Of order, how in safety best we may 28
 Compose our present evils, with regard
 Of what we are and where, dismissing quite
 All thoughts of war. Ye have what I advise."

He scares had finished, when such murmur filled
 The assembly, as when hollow rocks retain 28
 The sound of blustering winds, which all night long
 Had roused the sea, now with hoarse cadence lull
 Sea-faring men o'erwatched, whose bark, by chance,
 Or pinnace anchors in a craggy bay

and inglorious pomp. Our greatness will then appear all the more significant when we can transmute our adversity into prosperity, extracting good from evil, thriving in all circumstances, converting pain into ease by our labour and patience. Do we dread this dark and sombre region? How often does not the ruler of heaven dwell in darkening clouds, his glory untarnished, his throne lost to view, when his thunders roar and rumble in violence, and does not then heaven resemble hell? As he mimics the darkness of hell, cannot we mimic his light as we please? This barren soil of hell has light hidden within it, gems and gold; and we are not wanting the skill or industry to exploit them and raise a structure of magnificence. Heaven cannot have more possibilities. We may get used to our torments in course of time, these penetrating flames will one day become quite mild, and we shall be adjusted to them, and then we shall lose all sensibility to pain. The circumstances call us to sage counsel and ordering of things—how we may best mend our evils in consideration of what we are, and where we are, abandoning all thought of war. This is the advice I have to offer you.”

He had scarcely finished when a murmur arose in the assembly; it is like the echo of raging winds in the sea-caves—winds that have blown across the sea all night long, which now with their dying sounds soothe the ears of seamen, keeping long awake in their vessel, lying at anchor in a rock-bound bay

After the tempest. Such applause was heard
 As Mammon ended, and his sentence pleased,
 Advising peace. For, such another field
 They dreaded worse than Hell ; so much the fear
 Of thunder and the sword of Michael
 Wrought still within them ; and no less desire
 To found this nether empire, which might rise,
 By policy and long process of time,
 In emulation opposite to Heaven.
 Which when Beelzebub perceived, than whom,
 Satan except, none higher sat, with grave
 Aspect he rose, and in his rising seemed
 A pillar of state ; deep on his front engraven
 Deliberation sat, and public care ;
 And princely counsel in his face yet shone,
 Majestic though in ruin. Sage he stood,
 With Atlantean shoulders fit to bear
 The weight of mightiest monarchies ; his look
 Drew audience and attention still as night
 Or summer's noon-tide air ; while thus he spake :
 "Thrones of Imperial Powers, Offspring of Heaven,
 Ethereal Virtues ! or these titles now
 Must we renounce, and, changing style, be called
 Princes of Hell ? For so the popular vote
 Inclines, here to continue, and build up here
 A growing empire ; doubtless ! while we dream,
 And know not that the King of Heaven hath doom'd
 This place our dungeon, not our safe retreat
 Beyond his potent arm, to live exempt
 From Heaven's high jurisdiction, in new league
 Banded against his throne, but to remain
 In strictest bondage, though thus far removed,
 Under the inevitable curb, reserved

after the tempest is over.

The murmur broke into applause that greeted Mammon's speech, advocating peace. Another battle they dreaded as worse than hell, so much they were cowed by the fear of thunder and Michael's sword. They were no less moved by the desire to set up their empire in hell which, by their skill and activity, might one day become as great as to compete with heaven. Beelzebub, inferior to none but Satan, noticing this attitude, rose with a staid look, and towered high as he stood. Deep thought and solicitude for his companions and sedate counsel seemed to be stamped on his face, which bore the signs of majesty even in its decay. He stood, looking wise and thoughtful, with broad shoulders like those of Atlas, capable of bearing the responsibilities of great monarchies ; his looks attracted the attention of the audience who were hushed as night or the air of summer noontime. He spoke thus :

"Exalted angels, children of heaven, angels of the order of Virtues, or these titles of angels must we now abandon, and, for a change call ourselves Princes of hell ? For so the assent of the assembly seems to suggest, as we are going to stay here and build up an empire here. You do mean it, no doubt ! We may nourish the illusion, being ignorant that the ruler of heaven has assigned hell as our prison, and not a place of safety beyond the strength of his arm, where we may live free from heaven's authority, forming an association of ours against his power, but we shall remain here, destined to be his chained multitude, never to be released from his restraint, though we are far removed from him.

His captive multitude. For he, be sure,
 In height or depth, still first and last will reign
 Sole king, and of his kingdom lose no part
 By our revolt, but over Hell extend
 His empire, and with iron sceptre rule
 Us here, as with his golden those in Heaven.
 What sit we then projecting peace and war?
 War hath determined us, and foiled with loss
 Irreparable; terms of peace yet none
 Vouchsafed or sought; for what peace will be given
 To us enslaved, but custody severe,
 And stripes, and arbitrary punishment
 Inflicted? and what peace can we return,
 But, to our power, hostility and hate,
 Untamed reluctance, and revenge though slow,
 Yet ever plotting how the Conqueror least
 May reap his conquest, and may least rejoice
 In doing what we most in suffering feel?
 Nor will occasion want, nor shall we need
 With dangerous expedition to invade
 Heaven, whose high walls fear no assault or siege,
 Or ambush from the deep. What if we find
 Some easier enterprise? There is a place,
 (If ancient and prophetic fame in Heaven
 Err not) another world, the happy seat
 Of some new race called Man, about this time
 To be created like to us, though less
 In power and excellence, but favoured more
 Of him who rules above; so was his will
 Pronounced among the gods, and by an oath,
 That shook Heaven's whole circumference, confirmed
 Thither let us bend all our thoughts, to learn
 What creatures there inhabit, of what mould,

He, to be sure, will exercise sovereign authority both in heaven and hell, and lose none of his dominion as the result of our revolt but will rather extend his domain over hell, and while his rule will be mild to the angels in heaven, it will be tyrannical to us in hell. What is the sense of sitting here, and planning peace and war? War has settled our destiny, and inflicted upon us loss irretrievable. No terms of peace have been offered to us, nor proposed by us. Reduced to bondage as we are, what peace can we expect but the strictest restraint upon our movement, and lawless punishment? What response can we make but antagonism and hatred, wild resistance and revenge, slowly prosecuted and always aimed at frustrating our conqueror of the benefit of his victory and joy in inflicting the suffering upon us? Nor shall we lack or need occasion to make an inroad, however risky, upon heaven, whose high wall repel it, or any surprise attack from hell. May we not find some easier exploit? There is a place (if an old report in heaven predicting it is not false), another world, the abode of a new race called Man, to be brought into being about this time—this new race to be like us, though inferior to us in power and virtue, but more favoured by the ruler of heaven. So was his will announced to the angels, and confirmed by an oath that resounded in heaven. Let us direct our energies to this new world and find out what creatures live there, and of what shape and character,

Or substance, how endued, and what their power,
 And where their weakness, how attempted best,
 By force, or subtlety. Though Heaven be shut,
 And Heaven's high Arbitrator sit secure
 In his own strength, this place may lie exposed,
 The utmost border of his kingdom, left
 To their defence who hold it ; here perhaps
 Some advantageous act may be achieved
 By sudden onset ; either with Hell fire
 To waste his whole creation, or possess
 All as our own, and drive, as we were driven,
 The puny habitants ; or, if not drive,
 Seduce them to our party, that their God
 May prove their foe, and with repenting hand
 Abolish his own works. This would surpass
 Common revenge, and interrupt his joy
 In our confusion, and our joy upraise
 In his disturbance ; when his darling sons,
 Hurl'd headlong to partake with us, shall curse
 Their frail original, and faded bliss,
 Faded so soon ! Advise, if this be worth
 Attempting, or to sit in darkness here
 Hatching vain empires." Thus Beelzebub
 Pleaded his devilish counsel, first devised
 By Satan, and in part proposed ; for whence,
 But from the author of all ill, could spring
 So deep a malice, to confound the race
 Of mankind in one root, and Earth with Hell
 To mingle and involve, done all to spite
 The great Creator ? But their spite still serves
 His glory to augment. The bold design
 Pleas'd highly those infernal States, and joy
 Sparkled in all their eyes ; with full assent

and how gifted, and what power they possess, and where their weakness lies and how they may be tempted either by force or by craft. Though heaven may be protected and its arbitrary ruler is safe in his strength, this new world may not be safe, lying on the remotest frontier of his kingdom, and left to be defended by those who dwell in it. Here perhaps by a surprise attack we may gain some advantage. We may either lay waste this new world with hell-fire, or take possession of it, and expel these feeble insignificant creatures, as we were driven from heaven ; or we may win them over to our side, if we do not drive them out so that their God will turn their enemy, and in a repentant mood undo what he has created. It would be much better than ordinary revenge, and cut short his joy in our defeat and uplift our joy in the break-down of his will or purpose, when his favourite children, cast into hell to share our woe, will curse their ancestor (Adam) and departed happiness, so soon gone. Decide if this attempt upon the new world ought to be made, or whether we should sit here dreaming of founding an empire." Thus Beelzebub held forth his wicked proposal, first thought out and partly suggested by Satan. For from none else than the maker of all mischief could come such a malicious design, namely, ruining utterly the race of man at the very origin and bringing together earth and hell, just to spite the great creator. But their ill-will will always add to his glory. The bold design delighted the fallen angels in hell, and their eyes beamed with joy. With full accord

They vote ; whereat his speech he thus renews :

“Well have ye judged, well ended long debate,
Synod of gods ! and, like to what ye are,
Great things resolved ; which from the lowest deep
Will once more lift us up, in spite of Fate,
Nearer our ancient seat ; perhaps in view
Of those bright confines, whence, with neighbouring
And opportune excursion, we may chance
Re-enter Heaven ; or else in some mild zone
Dwell, not unvisited of Heaven’s fair light,
Secure, and at the brightening orient beam
Purge off this gloom ; the soft delicious air,
To heal the scar of these corrosive fires,
Shall breathe her balm. But first, whom shall we
In search of this new world ? Whom shall we find
Sufficient ? Who shall tempt with wandering feet
The dark, unbottomed, infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his aery flight,
Upborne with indefatigable wings
Over the vast abrupt, ere he arrive
The happy isle ? What strength, what art can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of Angels watching round ? Here he had need
All circumspection, and we now no less
Choice in our suffrage ; for on whom we send
The weight of all, and our last hope, relies.”

This said, he sat ; and expectation held
His look suspense, awaiting who appeared
To second, or oppose, or undertake
The perilous attempt ; but all sat mute,
Pondering the danger with deep thoughts ; and each

they confirmed the proposal. And he resumed his speech:

“Assembly of angels, you have judged correctly, and so the long debate is concluded. It is befitting you to have come to a final decision, which will lift us from hell below, despite fate and bring us closer to the neighbourhood of heaven ; perhaps as we approach the borders of heaven, we may chance to re-capture heaven with a timely raid ; or we may dwell in some temperate region, where the fair light of heaven shines, and live there in safety and be rid of this gloom with the light of the sun, and where the gentle soothing breeze may heal us of the sores, caused by these flesh-eating fires. The first thing to consider : whom are we going to send in search of this new world ? Who will be found to be good enough for the purpose ? Who will dare wandering through bottomless and limitless chaos, and tracing his way through the massive gloom, and then winging his flight above chaos before he reaches the earth ? What strength, what skill can he possess sufficient for the purpose, and how can he safely evade the sentinels and crowds of angels on guard ? In this matter he needs the most careful heed, and we need it as much in choosing him, for he will carry all our responsibility and on him lies our best hope.”

Having said this, he sat down. He cast expectant looks, waiting to see who stood up to support, or oppose him, or to undertake the venture. All continued to sit silent, in deep thought in view of the risk they were called upon to take.

In other's countenance read his own dismay,
Astonished. None, among the choice and prime
Of those Heaven-warring champions ; could be found
So hardy as to proffer or accept,
Alone, the dreadful voyage ; till at last
Satan, whom now transcendent glory raised
Above his fellows, with monarchal pride
Conscious of highest worth, unmoved thus spake :

“O Progeny of Heaven, empyreal Thrones !
With reason hath deep silence and demur
Seized us, though undismayed. Long is the way
And hard, that out of Hell leads up to light ;
Our prison strong, this huge convex of fire,
Outrageous to devour, immures us round
Ninefold, and gates of burning adamant,
Barred over us, prohibit all egress.
These passed, if any pass, the void profound
Of unessential Night receives him next,
Wide gaping, and with utter loss of being
Threatens him, plunged in that abortive gulf.
If thence he scape into whatever world,
Or unknown region, what remains him less
Than unknown dangers and as hard escape ?
But I should ill become this throne, O Peers !
And this imperial sovranty, adorned
With splendour, armed with power, if aught proper
And judged of public moment, in the shape
Of difficulty or danger, could deter
Me from attempting. Wherefore do I assume
These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour, due alike
To him who reigns, and so much to him due

Each, being astounded, read his own fear in the countenance of the other. None among the elect who were so ready to fight the ruler of heaven, would offer to accept the risk of this unknown voyage through chaos. At last Satan who now was lifted above his companions by his surpassing glory, and filled with pride befitting a prince and felt his personal worth, spoke thus without passion :

“O children of heaven, great angels, there is good reason that we are struck with silence and hesitation, though we are free from fear. The way is long and hazardous, that leads out of hell to the region of light. This hell, enveloped in raging flames, holds us as in a prison and is ready to consume us ; we have no exit from the adamantine chains of fire ; if any one can get across these, the unfathomable night next engulfs him and threatens his very existence ; if from there he can escape to the unknown world, he has to face there unknown dangers which it is equally difficult for him to escape. But, my companions, I should be unworthy of the sovereignty I exercise, surrounded by all pomp and glory, and in full possession of power, if any serious proposal for your good, involving danger and hazard, should hold me back. Why do I assume this sovereign power and continue to exercise it when I refuse this task promising as much of risk as of honour, as it should fall to the lot of one who reigns,

Of hazard more, as he above the rest
 High honoured sits ? Go, therefore, mighty Powers !
 Terror of Heaven, though fallen ; intend at home,
 While here shall be our home, what best may ease
 The present misery, and render Hell
 More tolerable ; if there be cure or charm
 To respite, or deceive, or slack the pain
 Of this ill mansion. Intermit no watch
 Against a wakeful foe, while I abroad,
 Through all the coasts of dark destruction, seek
 Deliverance for us all ; this enterprise
 None shall partake with me." Thus saying, rose
 The Monarch, and prevented all reply ;
 Prudent, lest, from his resolution raised,
 Others among the chief might offer now
 (Certain to be refused), what erst they feared ;
 And so, refused, might in opinion stand
 His rivals, winning cheap the high repute
 Which he through hazard huge must earn. But they
 Dreaded not more the adventure than his voice
 Forbidding ; and at once with him they rose ;
 Their rising all at once was as the sound
 Of thunder heard remote. Towards him they bend
 With awful reverence prone ; and as a god
 Extol him equal to the Highest in Heaven.
 Nor failed they to express how much they praised
 That for the general safety he despised
 His own ; for neither do the Spirits damned
 Lose all their virtue ; lest bad men should boast
 Their specious deeds on earth, which glory excites,
 Or close ambition varnished o'er with zeal.
 Thus they their doubtful consultations dark
 Ended, rejoicing in their matchless chief ;

and he should, as a matter-of-fact, face more hazard than his companions? You may disperse, great angels, though fallen, you are objects of dread to heaven. So long as hell will be our home, make the best of it, seeking relief to your pain and misery and improving the condition of life here, if there can be any means to do it. Do not go slow in your vigilance against an enemy who is ever alert, while I set forth through menacing chaos to seek deliverance for us all; nobody else is to share this hazard with me." Concluding his speech, Satan rose from his throne and forestalled all reply, showing himself shrewd in that the distinguished among the fallen angels, now inspired by his bold resolve, might offer (though they were certain to be refused) to accompany him, and be estimated as his rivals, easily winning the reputation which he must earn at his own risk. But they were less afraid of the venture than of Satan's stern authority. They rose at once with Satan, and the noise they made was like the rumble of distant thunder. They bowed low to him in reverence, and praised him as a god equal to the ruler of heaven. Nor were they slow in praising him for the risk he was going to face for their safety. After all the angels, consigned to hell, retained some of their virtues; otherwise bad men on earth might boast of their seemingly fair deeds, inspired by glory, or lurking ambition, masked by zeal (in a good cause). Thus they concluded their ambiguous debate, exulting in their unrivalled chief,

As when from mountain-tops the dusky clouds
 Ascending, while the North wind sleeps, o'erspread
 Heaven's cheerful face, the louring element
 Scowls o'er the darkened landscape snow, or shower
 If chance the radiant sun with farewell sweet
 Extend his evening beam, the fields revive,
 The birds their notes renew, and bleating herds
 Attest their joy, that hill and valley rings.
 O shame to men ! Devil with devil damned
 Firm concord holds, men only disagree
 Of creatures rational, though under hope
 Of heavenly grace ; and, God proclaiming peace,
 Yet live in hatred, enmity, and strife
 Among themselves, and levy cruel wars,
 Wasting the earth, each other to destroy ;
 As if (which might induce us to accord)
 Man had not hellish foes enow besides,
 That, day and night, for his destruction wait.

That Stygian council thus dissolved ; and forth
 In order came the grand infernal Peers ;
 Midst came their mighty Paramount, and seemed
 Alone the antagonist of Heaven, nor less
 Than Hell's dread Emperor, with pomp supreme,
 And godlike imitated state. Him round
 A globe of fiery Seraphim enclosed
 With bright emblazonry, and horrent arms.
 Then, of their session ended, they bid cry
 With trumpets' regal sound the great result ;
 Towards the four winds four speedy Cherubim
 Put to their mouths the sounding alchymy,
 By herald's voice explained ; the hollow Abyss
 Heard far and wide, and all the host of Hell
 With deafening shout returned them loud acclaim.

as from mountain top dark clouds climb, when the north wind lies hushed in the broad expanse of the sky, they (the overhanging clouds) darken the landscape and threaten snow or shower, but if the setting sun happens to break through, the fields gleam again, the birds resume their song, the sheep, by their bleating, display their joy so that the hill and valley resound merrily. It is a shame to men ! The evil angels can combine and act in unison, while men who are rational creatures and live in hope of salvation, should have discord among them, and in spite of God holding forth peace, they hate and quarrel and engage in perpetual strife, and wage war, devastating the earth, and killing each other, as if (which should have otherwise induced them to live in amity) they had not to do enough to cope with evil powers who seek their destruction day and night.

The council in hell thus broke up, and the stately angels came forth, all in orderly manner, in their midst their sovereign, and the latter alone seemed the grand enemy of heaven, nor less the dreaded ruler of heaven, surrounded by pomp and glory and mimic god-like dignity. A row of the higher order of angels with their glistening shields and bristling arms came round him. Their council ended, they announced the decision in a trumpet-call. Another order of angels (Cherubim) put the trumpets to their mouths and blew the message in all directions, and the vault of hell echoed it, and all the angels there greeted the message with a loud applause.

Thence more at ease their minds, and somewhat raised
 By false presumptuous hope, the ranged Powers
 Disband, and, wandering, each his several way
 Pursues, as inclination or sad choice
 Leads him perplexed, where he may likeliest find
 Truce to his restless thoughts, and entertain
 The irksome hours, till his great Chief return.
 Part on the plain, or in the air sublime
 Upon the wing, or in swift race contend,
 As at the Olympian Games, or Pythian fields ;
 Part curb their fiery steeds, or shun the goal
 With rapid wheels, or fronted brigads form.
 As when, to warn proud cities, war appears
 Waged in the troubled sky, and armies rush
 To battle in the clouds ; before each van
 Prick forth the aery knights, and couch their spears
 Till thickest legions close ; with feats of arms
 From either end of heaven the welkin burns.
 Others, with vast Typhoean rage, more fell,
 Rend up both rocks and hills, and ride the air
 In whirlwind ; Hell scarce holds the wild uproar.
 As when Alcides, from Æchalia crowned
 With conquest, felt the envenomed robe, and tore
 Through pain up by the roots Thessalian pines,
 And Lichas from the top of Æta threw
 Into the Euboic Sea. Others more mild,
 Retreated in a silent valley, sing
 With notes angelical to many a harp
 Their own heroic deeds and hapless fall
 By doom of battle, and complain that Fate
 Free Virtue should enthrall to Force or Chance.
 Their song was partial, but the harmony
 (What could it less when Spirits immortal sing ?)

With a sense of relief now, and partly elated by unwarranted hope, the angels, drawn up in ranks, dispersed, and wandering each according to his own choice or inclination, perplexed as they are, sought to end their agitation of mind and divert their tedious hours until their lord's return. Some of them spent their time on the plain ; some, uplifted on the wing, sported in the air ; some entered into a race like the Olympian or Pythian games—they reined in their horses, or steered clear of the goal (the mark to be reached in a race) with a rapid movement of wheels, or companies drawn up front to front. As when, to give a warning to proud cities, war rages in the heaven, and armies clash in the clouds, the phantom knights spur on their horses ahead and hold their lances ready for attack, till the armed host close in, and the whole sky is aflame with martial feats. Others, with as much fury as that of Typhon (the most formidable of all those who made war against the Olympian gods), more cruel than others, split open the rocks and hills and swept through the air like a whirlwind. Hell seemed to burst with the wild tumult. As when Hercules, returning in triumph from Oechalia (where he slew the king, and captured his daughter, Iole), put on the poisoned robe, and in his agony tore up the pines in Thessaly and flung Lichas (his servant who had brought him the poisoned robe) into the Euboic sea from the top of Oeta. Others, milder in character, betook themselves to a silent valley, and sang angelical songs to a harp, narrating their own heroic deeds and unhappy disaster as the fatal result of a battle with the ruler of heaven, and complained that fate should subject their unfettered power and prowess to force or accident. Their song inclined to their own favour, but the melody (what else could it be when immortal angels sang ?)

Suspended Hell, and took with ravishment
 The thronging audience. In discourse more sweet
 (For eloquence the soul, song charms the sense)
 Others apart sat on a hill retired,
 In thoughts more elevate, and reasoned high
 Of providence, foreknowledge, will, and fate,
 Fixed fate, free will, foreknowledge absolute,
 And found no end, in wandering mazes lost,
 Of good and evil much they argued then,
 Of happiness and final misery,
 Passion and apathy, and glory and shame,
 Vain wisdom all, and false philosophy !
 Yet with a pleasing sorcery could charm
 Pain for a while or anguish, and excite
 Fallacious hope, or arm th' obdured breast
 With stubborn patience, as with triple steel.
 Another part, in squadrons and gross bands,
 On bold adventure to discover wide
 That dismal world, if any clime perhaps
 Might yield them easier habitation, bend
 Four ways their flying march along the banks
 Of four infernal rivers, that disgorge
 Into the burning lake their baleful streams ;
 Abhorred Styx, the flood of deadly hate ;
 Sad Acheron of sorrow, black and deep ;
 Cocytus, named of lamentation loud
 Heard on the rueful stream ; fierce Phlegethon,
 Whose waves of torrent fire inflame with rage.
 Far off from these, a slow and silent stream,
 Lethe, the river of oblivion, rolls
 Her watery labyrinth, whereof who drinks
 Forthwith his former state and being forgets,
 Forgets both joy and grief, pleasure and pain.

held in rapt attention those who crowded together to hear. Others sat apart on a lonely hill, and carried on discourse (for while song charms the sense, eloquence charms the soul) on sublime topics and discussed seriously such as providence, foreknowledge, will, and fate, fate allotted, free will, unlimited foreknowledge, and this discourse seemed to be interminable, absorbed as they were in intricacies of thought. They argued of good and evil, of happiness and ultimate misery, of powerful feeling and indifference, of glory and shame, of wisdom that had little value and philosophy that misled. Yet they could, with the magic of eloquent discourse, lull their sense of pain or anguish for a while, or raise illusory hope, or strengthen their heart with unyielding patience. Some other angels, forming into compact groups, set forth on bold adventure to explore the vast region of chaos, if by doing so they could discover some softer climate, and moved in four directions along the course of four rivers in hell, which discharged their stream into the burning lake. These four rivers were the Styx, known as the river of hatefulness, the Acheron, the river of sadness, flowing black and deep, the Cocytus, the river of lamentation, ever emitting loud wails, Phlegethon whose current ran in flame. Far off from these, there was a slow and silent river—the Lethe, the river of forgetfulness, which broke into a multitude of streams, and anybody who drank of it, forgot at once all the events of his existence—joy and grief, pleasure and pain.

Beyond this flood a frozen continent
 Lies dark and wild, beat with perpetual storms
 Of whirlwind and dire hail, which on firm land
 Thaws not but gathers heap, and ruin seems
 Of ancient pile ; all else, deep snow and ice,
 A gulf profound as that Serbonian bog
 Betwixt Damiata and mount Casius old,
 Where armies whole have sunk ; the parching air
 Burns frore, and cold performs the effect of fire.
 Thither, by harpy-footed Furies haled,
 At certain revolutions all the damned
 Are brought ; and feel by turns the bitter change
 Of fierce extremes, extremes by change more fierce,
 From beds of raging fire to starve in ice
 Their soft ethereal warmth, and there to pine,
 Immovable, infixed, and frozen round,
 Periods of time, thence hurried back to fire.
 They ferry over this Lethean sound
 Both to and fro, their sorrow to augment,
 And wish and struggle, as they pass, to reach
 The tempting stream, with one small drop to lose
 In sweet forgetfulness all pain and woe,
 All in one moment, and so near the brink ;
 But Fate withstands, and to oppose the attempt
 Medusa with Gorgonian terror guards
 The ford, and of itself the water flies
 All taste of living wight, as once it fled
 The lip of Tantalus. Thus roving on
 In confused march forlorn, the adventurous bands,
 With shuddering horror pale, and eyes aghast,
 Viewed first their lamentable lot, and found
 No rest. Through many a dark and dreary vale
 They passed, and many a region dolorous,

Farther away from this river, lay an icy region, dark and wild, storm-tossed and glutted with hail which did not melt on firm land, but formed into a heap that looked like the ruin of an ancient building ; everywhere else there were deep snow and ice, and it seemed to be as deep a gulf as the Serbonian bay (in Egypt) between Damietta and Mount Casius where whole armies had been swallowed up ; the dry, withering air burnt piercingly cold, and here the heat of flame was replaced by sharp chill.' There the damned angels were dragged at certain periods by the Harpies (monsters with woman-like face but bird-like wings and claws), and made to feel alternately the extremes of heat and cold—they were brought here from the region of flaming fire to icy land where they lay benumbed, and languished in an immobile state for a certain period of time, and thence immediately removed to the land of fire ; they were at times ferried across the Lethe to and fro to increase their sorrow, for as they wished and struggled to reach that alluring stream, with but one drop to quench their pain and misery, all in a moment, when so near the bank, fate intervened, and Medusa the Gorgon guarded the passage and the water receded, as it did from the mouth of Tantalus. The bands of angels thus roaming about in disorder, without hope, first viewed the fate that awaited them with a shudder, that made them turn pale, and with eyes that gaped wide in fear, and they found rest no where. They passed through many dark and dismal valleys and tracts of gloom and sadness,

O'er many a frozen, many a fiery Alp,
 Rocks, caves, lakes, fens, bogs, dens, and shades of de
 A universe of death, which God by curse
 Created evil, for evil only good,
 Where all life dies, death lives, and nature breeds,
 Perverse, all monstrous, all prodigious things,
 Abominable, inutterable, and worse
 Than fables yet have feigned, or fear conceived,
 Gorgons, and hydras, and chimæras dire.

Meanwhile the Adversary of God and man,
 Satan, with thoughts inflamed of highest design,
 Puts on swift wings, and towards the gates of Hell
 Explores his solitary flight ; sometimes
 He scours the right hand coast, sometimes the left ;
 Now shaves with level wing the deep ; then soars
 Up to the fiery concave, touring high.
 As when far off at sea a fleet descried
 Hangs in the clouds, by equinoctial winds
 Close sailing from Bengala, or the isles
 Of Ternate and Tidore, whence merchants bring
 Their spicy drugs ; they on the trading flood
 Through the wide Ethiopian to the Cape
 Ply, stemming nightly toward the pole, so seemed
 Far off the flying Fiend. At last appear
 Hell bounds, high reaching to the horrid roof,
 And thrice threefold the gates ; three folds were brass
 Three iron, three of adamantine rock,
 Impenetrable, impaled with circling fire,
 Yet unconsumed. Before the gates there sat
 On either side a formidable Shape ;
 The one seemed woman to the waist, and fair,
 But ended foul in many a scaly fold
 Voluminous and vast, a serpent armed

over many frozen and fire-breathing mountains, and rocks, caves, lakes, fens, bogs, dens and dark, forbidding places ; it was a world of death, which was created by God's curse so that nothing but evil could thrive there, where death alone was active, and nature bred all outrageous and hated things, worse than any recorded in fables and conceived by fear—gorgons, hydras and chimaeras, etc.

In the meantime, Satan, enemy of God and man, intent on carrying out his purpose, winged his flight towards the gates of hell, and made explorations. Sometimes he scanned the right hand coast, and sometimes the left ; now he floated along the surface of chaos, and then shot up to the fire-breathing vault, and seemed to be suspended high in the air. As when far away at sea a fleet sighted, floats in the clouds far above the horizon, sailing close by Bengal with the aid of equatorial winds, or sailing by the Spice Islands, whence merchants ship spices, and then with the aid of trade wind, cuts across the Indian Ocean towards the Cape of Good Hope and then steers towards the South Pole by night—so looked Satan on flight. At last the boundaries of hell came into view, climbing up to the grisly vault together with the three formidable gates, made of three sheets of brass, three sheets of iron, and three unbreakable rocks—impregnable, girt round with fire, and yet remaining intact. Before the gates on either side sat a terrible-looking figure ; one seemed a woman down to the waist, and looked so far fair, but then lengthened out into a scaly body, long and huge—a serpent

With mortal sting ; about her middle round
 A cry of Hell-hounds never ceasing barked
 With wide Cerberean mouths full loud, and rung
 A hideous peal ; yet, when they list, would creep,
 If aught disturbed their noise, into her womb,
 And kennel there, yet there still barked and howled
 Within, unseen. Far less abhorred than these
 Vexed Scylla, bathing in the sea that parts
 Calabria from the hoarse Trinacrian shore ;
 Nor uglier follow the night-hag, when, called
 In secret, riding through the air she comes,
 Lured with the smell of infant blood, to dance
 With Lapland witches, while the labouring moon
 Eclipses at their charms. The other Shape,—
 If shape it might be called that shape had none
 Distinguishable in member, joint, or limb ;
 Or substance might be called that shadow seemed,
 For each seemed either,—black it stood as Night,
 Fierce as ten Furies, terrible as Hell,
 And shook a dreadful dart ; what seemed his head
 The likeness of a kingly crown had on.
 Satan was now at hand, and from his seat
 The monster moving onward came as fast,
 With horrid strides ; Hell trembled as he strode.
 The undaunted Fiend what this might be admired,
 Admired, not feared ; God and his Son except,
 Created thing nought valued he nor shunned ;
 And, with disdainful look, thus first began :

“Whence and what art thou, execrable Shape !
 That dardest, though grim and terrible, advance
 Thy miscreated front athwart my way
 To yonder gates ? Through them I mean to pass
 That be assured, without leave asked of thee.

that was deadly, about the middle of her coil, a pack of hell-hounds kept constantly barking, and were loud with their mouths wide open like Cerberus (the three-headed dog guarding the gate of Tartarus), and that loud noise, blood-curdling, ever went on ; yet, when they pleased, they would creep into her womb, if they were disturbed and lie there, and would still keep barking and growling within, without being seen. Far less hateful than these was the irritated Scylla, who bathed in the sea that divides Calabria from the roaring shore of Sicily. Nor was more frightful the witch who, summoned by means of enchantments, came flying through the air, attracted by the smell of the blood of infants to be killed in Lapland, while the moon, struggling on her way, suffered an eclipse, and danced with other witches. The other shape—if it was a shape at all when its members or limbs could not be distinguished, or whether it should be called a substance or a shadow, for it might be either—stood as black as night, terrible as Ten Furies, as frightening as hell, and waved a dreadful dart, and wore a crown on what looked like a head. When Satan drew near, the monster came forward with rapid steps under which hell itself shook. Satan looked at him, amazed, but did not fear him ; excepting God and his son, he neither esteemed nor avoided anything created, and with a scornful look, thus began his speech :

“Whence are you, and what are you, cursed shape, who dare, however frightful, lift up your head and stand in my way against yonder gates ? Let me tell you that I want to pass through those gates without any permission of yours.

Retire, or taste thy folly, and learn by proof,
Hell-born, not to contend with Spirits of Heaven."

To whom the Goblin, full of wrath, replied :
"Art thou that Traitor-angel, art thou he,
Who first broke peace in Heaven and faith, till then
Unbroken, and, in proud rebellious arms,
Drew after him the third part of Heaven's sons
Conjured against the Highest, for which both thou
And they, outcast from God, are here condemned
To waste eternal days in woe and pain ?
And reckon'st thou thyself with Spirits of Heaven,
Hell-doomed, and breath'st defiance here and scorn,
Where I reign king, and, to enrage thee more,
Thy king and lord ? Back to thy punishment,
False fugitive ! and to thy speed add wings,
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before."

So spake the grisly Terror, and in shape
(So speaking and so threatening), grew tenfold
More dreadful and deform. On the other side,
Incensed with indignation, Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge
In the Arctic sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levelled his deadly aim ; their fatal hands
No second stroke intend ; and such a frown
Each cast at the other, as when two black clouds,
With heaven's artillery fraught, come rattling on
Over the Caspian, then stand front to front,
Hovering a space, till winds the signal blow
To join their dark encounter in mid-air.

Get back, or you shall pay dear for your folly. A creature of hell as you are, learn by actual test that you cannot resist the spirit of heaven."

To Satan the ugly monster, enraged, replied : "Are you the traitor-angel who first revolted in heaven—the first thing to happen, and drew to your side the third part of angels who conspired against the ruler of heaven, for which both you and they, expelled by God, are condemned in hell to spend your life eternal in anguish and misery ? And you claim to be one with the spirits of heaven, when you are banished to hell, and defy and scorn me who reign here, and to provoke you more, let me tell you that I am your king and lord ? You traitorous run-away, go back to the punishment that has been assigned to you ; off atonce, spreading your wings ! Or I will chase you away with a whip of scorpions, or with a single stroke of this dart which will make you experience a strange shudder and pain never felt before."

So spoke the horrible shape, and (as he spoke and threatened) he expanded in size, and looked ten times more terrible and deformed. Facing him stood Satan, burning with anger and without the least fear. He blazed like a comet, stretched across the whole length of Ophiuchus (a constellation in the northern sky) in the Arctic region, and foretelling plague and war. Each aimed a blow at the head of the other ; as they lifted their arms, they intended no second blow ; each frowned at the other, as when two black clouds, charged with thunder, ready to burst on the Caspian, pause for a while, till the signal comes from winds, when they clash in mid-air.

So frowned the mighty combatants, that Hell
 Grew darker at their frown ; so matched they stood
 For never but once more was either like
 To meet so great a foe. And now great deeds
 Had been achieved, whereof all Hell had rung,
 Had not the snaky Sorceress, that sat
 Fast by Hell-gate and kept the fatal key,
 Risen, and with hideous outcry rushed between.
 "O father, what intends thy hand," she cried,
 "Against thy only son ? What fury, O son,
 Possesses thee to bend that mortal dart
 Against thy father's head ? and know'st for whom ;
 For him who sits above, and laughs the while
 At thee, ordained his drudge to execute
 Whate'er his wrath, which he calls justice, bids,—
 His wrath, which one day will destroy ye both !"

She spake, and at her words the hellish Pest
 Forbore ; then these to her Satan returned :
 "So strange thy outcry, and thy words so strange
 Thou interposest, that my sudden hand,
 Prevented, spares to tell thee yet by deeds
 What it intends, till first I know of thee,
 What thing thou art, thus double-formed, and why,
 In this infernal vale first mate, thou call'st
 Me father, and that phantasm call'st my son.
 I know thee not, nor ever saw till now
 Sight more detestable than him and thee."

T' whom thus the Portress of Hell-gate replied ;
 "Hast thou forgot me then, and do I seem
 Now in thine eye so foul ? once deemed so fair
 In heaven, when at the assembly, and in sight
 Of all the Seraphim with thee combined
 In bold conspiracy against Heaven's King,

So frowned these two mighty champions, and hell darkened. They stood equally matched, for one was never to meet his equal once again. And they would have run into exploits with which all hell would have resounded, had not the snake-like enchantress who sat by the hell-gate and kept the fateful key, got up and came in between them with an outrageous scream : "O father," she cried, "what harm intends your arm against your only son ? What violence, O son, incites you to raise that deadly dart against your father's head ? Do you know for whom you are doing this ? It is for the ruler of heaven who laughs at you, appointed his slave to carry out all that his wrath, which he calls justice, commands—his wrath which will one day destroy you both."

At her words the hell-offspring restrained himself. Then Satan addressed these words to her : "Your screaming protest is so strange, and the words you spoke are so strange that my hand uplifted to strike, forestalled, leaves unknown to you what it intended to accomplish. Let me, in the meantime, know what creature you are, who are both a woman and serpent, and why, when we first meet in hell, you call me father, and you call that shadowy figure my son. I do not know you ; nor did I see you till now a sight more loathsome than you and he."

To Satan the gate-keeper of hell thus replied : "Have you forgotten me now, and do I look so filthy to you now ? Once I was thought fair-looking in heaven, when at the meeting of you and your followers, and in the presence of the higher order of angels (Seraphim), I joined with you in conspiracy against the ruler of heaven ;

All on a sudden miserable pain
 Surprised thee, dim thine eyes, and dizzy swum
 In darkness, while thy head flames thick and fast
 Threw forth, till on the left side opening wide,
 Likest to thee in shape and countenance bright,
 Then shining heavenly fair, a goddess armed,
 Out of thy head I sprung ; amazement seized
 All the host of Heaven ; back they recoiled afraid
 At first, and called me *Sin*, and for a sign
 Portentous held me ; but famillar grown,
 I pleased, and with attractive graces won
 The most averse, thee chiefly, who full oft
 Thyself in me thy perfect image viewing
 Becam'st enamoured ; and such joy thou took'st
 With me in secret, that my womb conceived
 A growing burden. Meanwhile war arose,
 And fields were fought in Heaven ; wherein remain
 (For what could else ?) to our Almighty Foe
 Clear victory, to our part loss and rout
 Though all the Empyrean. Down they fell,
 Driven headlong from the pitch of Heaven, down
 Into this deep ; and, in the general fall,
 I also ; at which time this powerful key
 Into my hand was given, with charge to keep
 These gates for ever shut, which none can pass
 Without my opening. Pensive here I sat
 Alone ; but long I sat not, till my womb,
 Pregnant by thee, and now excessive grown,
 Prodigious motion felt and rueful throes.
 At last this odious offspring whom thou seest,
 Thine own begotten, breaking violent way,
 Tore through my entrails, that, with fear and pain
 Distorted, all my nether shape thus grew

and all on a sudden you were taken with agonizing pain, and your eyes dimmed and rolled without expression, while from your head shot flames till on your left side opening wide, a goddess armed, shining as a heavenly creature, resembling you in shape and face, emerged. All the angels of heaven were struck with amazement ; they shrank back at first, and called me Sin, and regarded me as an evil portent. But when they grew used to me, I pleased them, and won the most hostile with my beauty and loveliness, chiefly you, and you, often seeing yourself fully imaged in me, fell in love with me, and took such delight in me in secret that I was big with child. In the meantime war broke out in heaven, and our almighty foe (what else could have been expected ?) became victorious, and we were defeated and routed from heaven. The rebellious angels fell from the height of heaven straight down to hell and I also shared their fate. At that time this powerful key was given to him, and I was charged to watch the gates of hell which none could pass without my opening. I sat here alone, lost in thought, but before long my womb, impregnated by you and now grown big, throbbed and stirred till at last the hateful child you see, your begotten son, burst from it, and then, distracted by fear and pain, as I was, all the lower part of my body became thus changed ;

Transformed ; but he, my inbred enemy
 Forth issued, brandishing his fatal dart
 Made to destroy. I fled, and cried out, *Death !*
 Hell trembled at the hideous name, and sighed
 From all her caves, and back resounded *Death !*
 I fled ; but he pursued (though more, it seems,
 Inflamed with lust than rage), and, swifter far,
 Me overtook, his mother, all dismayed,
 And, in embraces forcible and foul
 Ingendering with me, of that rape begot
 These yelling monsters, that with ceaseless cry
 Surround me, as thou saw'st, hourly conceived,
 And hourly born, with sorrow infinite
 To me ; for, when they list, into the womb
 That bred them they return, and howl, and gnaw
 My bowels, their repast ; then, bursting forth
 Afresh, with conscious terrors vex me round,
 That rest or intermission none I find.
 Before mine eyes in opposition sits
 Grim Death, my son and foe, who sets them on,
 And me, his parent, would full soon devour,
 For want of other prey, but that he knows
 His end with mine involved, and knows that I
 Should prove a bitter morsel, and his bane,
 Whenever that shall be ; so Fate pronounced.
 But thou, O father ! I forewarn thee, shun
 His deadly arrow ; neither vainly hope
 To be invulnerable in those bright arms,
 Though tempered heavenly, for that mortal dint,
 Save he who reigns above, none can resist."

She finished ; and the subtle Fiend his lore
 Soon learned, now milder, and thus answered smother
 "Dear Daughter ! since thou claim'st me for thy sire

but he, the enemy born within me, came out, waving his
 fateful dart, intended to kill. I ran away, crying, Death!
 Hell trembled at the hateful name ; a breath of sigh
 came from its caves, and the whole region echoed
 Death ! I fled, but he pursued me (but he seemed to be
 possessed more by lust than by wrath), and, as he was
 swifter of foot, he caught up with me, his mother, then
 in a fright, and in incestuous union forced upon me, he
 begot of me these howling monsters here, who surround
 me with their unending screams, as you saw, they being
 hourly conceived and hourly born, to my endless plague ;
 for, when it pleases them, they go back into the womb
 that bred them, and howl inside and feed upon my
 bowels, and then coming out again, they torment me
 with deliberate terrors, and I find no rest or respite.
 Grim Death sits opposite to me, and he incites them
 against me, and they would soon eat me up, as they
 have no other prey, were it not that he knew that his end
 would come with mine, and he knows too that he cannot
 survive by devouring me, and that I shall prove his
 curse, whatever it may mean. So fate ordained. But
 you, O father ! I warn you beforehand—keep out of
 his fatal arrow ; nor should you vainly hope that you
 are proof against his attack in your bright armour, cast
 in heaven, for none but the ruler of heaven can resist his
 deadly stroke.”

She ended her speech, and the crafty Satan grew
 wise, and now answered in mild and soothing words :
 “Dear daughter, since you claim me as your father,

And my fair son here show'st me, the dear pledge
 Of dalliance had with thee in Heaven, and joys
 Then sweet, now sad to mention, through dire change
 Befallen us, unforeseen, unthought of, know,
 I come no enemy, but to set free,
 From out this dark and dismal house of pain,
 Both him and thee, and all the heavenly host
 Of Spirits, that, in our just pretences armed,
 Fell with us from on high ; from them I go
 This uncouth errand sole, and one for all
 Myself expose, with lonely steps to tread
 The unfounded deep, and through the void immerse
 To search with wandering quest a place foretold
 Should be, and, by concurring signs, ere now
 Created vast and round, a place of bliss
 In the purlieus of Heaven, and therein placed
 A race of upstart creatures, to supply
 Perhaps our vacant room, though more removed,
 Lest Heaven, surcharged with potent multitude,
 Might hap to move new broils. Be this, or aught
 Then this more secret, now designed, I haste
 To know ; and, this once known, shall soon return
 And bring ye to the place where thou and Death
 Shall dwell at ease, and up and down unseen
 Wing silently the buxom air, embalmed
 With odours ; there ye shall be fed and filled
 Immeasurably ; all things shall be your prey."

He ceased, for both seemed highly pleased, and D
 Grinned horrible a ghastly smile, to hear
 His famine should be filled, and blessed his maw
 Destined to that good hour ! no less rejoiced
 His mother bad, and thus bespake her sire
 "The key of this infernal pit, by due

and show me here my fair son, the issue of my love-affair with you in heaven—an experience of pleasurable sensation then, now recalled with regret since such a calamity has befallen us, unexpected and unpredicted ; now let me tell you that I come here no enemy of yours, but to set you free from this dark and dreary hell ; I am going to set free both you and him, and all the angels who, taking up arms for a just cause, fell from heaven. For them I am setting forth on a mission unknown, but hazardous to me, and I am going to traverse alone the unexplored tracks of chaos, and search out in the course of my wandering a place that was predicted, and has now come into existence, if we read the signs of the time correctly ; it is a vast and round place, a seat of happiness, on the precincts of heaven, in which has been placed a race of creatures, newly created and favoured, so that they might replace the angels forced out from heaven, though they are at a safe distance from heaven lest multiplying in numbers they might start fresh strife in future. I am in a hurry to find out this, or if there be anything designed by the ruler of heaven still more secret. When I have discovered this, I shall return, and conduct you to the place where you and Death shall have an easy time of it, and fly up and down unseen through the unresisting air, charged with sweet fragrance. There you shall feed yourselves to your fill, all things shall be your prey.”

He stopped, for both seemed gratified, and Death gaped with a hideous smile when he heard that his ravening stomach should be filled, and blessed its fortune. His mother was gladdened as much, and then she spoke to her father :

“The key to hell I keep by right

And by command of Heaven's all-powerful King,
 I keep, by him forbidden to unlock
 These adamantine gates ; against all force
 Death ready stands to interpose his dart,
 Fearless to be o'ermatched by living might.
 But what owe I to his commands above,
 Who hates me, and hath hither thrust me down
 Into this gloom of Tartarus profound,
 To sit in hateful office here confined,
 Inhabitant of Heaven, and heavenly-born,
 Here in perpetual agony and pain,
 With terrors and with clamours compassed round
 Of mine own brood, that on my bowels feed ?
 Thou art my father, thou my author, thou
 My being gavest me ; whom should I obey
 But thee ? whom follow ? thou wilt bring me soon
 To that new world of light and bliss, among
 The gods who live at ease, where I shall reign
 At thy right hand voluptuous, as beseems
 Thy daughter and thy darling, without end."

Thus saying, from her side the fatal key,
 Sad instrument of all our woe, she took ;
 And, towards the gate rolling her bestial train,
 Forthwith the huge portcullis high up-drew,
 Which, but herself, not all the Stygian Powers
 Could once have moved ; then in the keyhole turn'd
 The intricate wards, and every bolt and bar
 Of massy iron, or solid rock, with ease
 Unfastens. On a sudden open fly,
 With impetuous recoil and jarring sound,
 The infernal doors, and on their hinges grate
 Harsh thunder that the lowest bottom shook
 Of Erebus. She opened, but to shut

and command of the mighty ruler of heaven, and I am not permitted to throw open these unbreakable gates; and Death stands by me with his dart ready against anybody forcing the gates; and he is fearless because no living person can be a match for him. But am I bound in duty to carry out the commands of him who hates me, and has pushed me down into this dark and dismal hell where I must sit without any freedom of movement and do the hateful duty of guarding the gates and I, a denizen of heaven, and born in heaven to be constantly tormented by terror and incessant uproar, caused by my own children, who gorge themselves on my bowels? You are my father; you brought me into being. Whom should I obey but you? I can follow none but you. I hope you will soon bring me into the new world of light and happiness, among the god-like creatures who have no trouble, where I shall reign luxuriously by your side, as befits your daughter and favourite, for ever."

Having said this, she took from her side the fateful key, which brought woe to mankind, moving towards the gate with her long and cumbrous snaky coil, lifted up the portcullis which no living creatures in hell but herself could move; then she turned the key round in the notches of the key-hole, and every bolt and bar, made of heavy iron, or of solid rock, became unfastened. All on a sudden the doors of hell flew open with a jerk and crashed on their hinges that made hell shake to the bottom. She opened the gates,

Excelled her power ; the gates wide open stood,
 That with extended wings a bannered host,
 Under spread ensigns marching, might pass through
 With horse and chariots ranked in loose array ;
 So wide they stood, and like a furnace mouth
 Cast forth redounding smoke and ruddy flame.
 Before their eyes, in sudden view, appear
 The secrets of the hoary deep ; a dark
 Illimitable ocean, without bound,
 Without dimension ; where length, breadth, and height
 And time, and place, are lost ; where eldest Night
 And Chaos, ancestors of Nature, hold
 Eternal anarchy, amidst the noise
 Of endless wars, and by confusion stand.
 For Hot, Cold, Moist, and Dry, four champions
 Strive here for mastery, and to battle bring
 Their embryon atoms ; they around the flag
 Of each his faction, in their several clans,
 Light-armed or heavy, sharp, smooth, swift, or slow
 Swarm populous, unnumbered as the sands
 Of Barca or Cyrene's torrid soil,
 Levied to side with warring winds, and poise
 Their lighter wings. To whom these most adhere
 He rules a moment ; Chaos umpire sits,
 And by decision more embroils the fray
 By which he reigns ; next him, high arbiter,
 Chance governs all. Into this wild Abyss—
 The womb of Nature, and perhaps her grave,
 Of neither sea, nor shore, nor air, nor fire,
 But all these in their pregnant causes mixed
 Confusedly, and which thus must ever fight,
 Unless the Almighty Maker them ordain
 His dark materials to create more worlds—

but it was beyond her power to shut them again. The gates stood wide open, and an army of angels with wings outspread, marching under uplifted banners, could easily pass through with a cavalry and chariots, though in disorderly manner. So wide the gates stood, and abundant smoke and red flames issued from them as from the mouth of a furnace. Suddenly the depth of the greyish white chaos stood revealed to their eyes. It seemed a dark, boundless abyss, where length, breadth and height, and time and place were all merged, where the first-born Night and Chaos, from which Nature evolved, reigned in absolute lawlessness, girt round by perpetual tumult and confusion. For Hot, Cold, Moist, and Dry, fiercely contended for supremacy here, and brought into battle their rudimental atoms. They, rallying under the flags of contending parties, in light or heavy armour, in quick, easy or slow movement, assembled, as innumerable as the sands of Barca and Cyrene (in northern Africa), stirred up by contrary winds, and balanced their wings. The champion who collected most atoms round him, was for a moment victorious. Chaos sat in judgment, and by the decision he made, he furthered the strife by which he reigned. Next to Chaos, Chance ruled supreme. In this turmoil of chaos, from which Nature was to spring forth, and in which Nature again would find her grave, which was neither sea nor shore, nor air, nor fire, all the elements mixed together in the course of their being separately designed, each with its function, and must ever wage war unless the great Creator set about marshalling them into creating more worlds.

Into this wild Abyss the wary Fiend
 Stood on the brink of Hell and looked a while,
 Pondering his voyage ; for no narrow frith
 He had to cross. Nor was his ear less pealed
 With noises loud and ruinous (to compare
 Great things with small), than when Bellona storms
 With all her battering engines, bent to rase
 Some capital city ; or less than if this frame
 Of heaven were falling, and these elements
 In mutiny had from her axle torn
 The steadfast earth. At last, his sail-broad vans
 He spreads for flight, and, in the surging smoke
 Uplifted, spurns the ground ; thence many a league,
 As in a cloudy chair, ascending rides
 Audacious ; but, that seat soon failing, meets
 A vast vacuity ; all unawares,
 Fluttering his pennons vain, plumb-down he drops
 Ten thousand fathom deep, and to this hour
 Down had been falling, had not, by ill chance,
 The strong rebuff of some tumultuous cloud,
 Instinct with fire and nitre, hurried him
 As many miles aloft ; that fury stayed,
 Quenched in a boggy Syrtis, neither sea,
 Nor good dry land, nigh foundered on he fares,
 Treading the crude consistence, half on foot,
 Half flying ; behoves him now both oar and sail.
 As when a gryphon, through the wilderness
 With winged course, o'er hill or moory dale,
 Pursues the Arimaspians, who by stealth
 Had from his wakeful custody purloined
 The guarded gold ; so eagerly the Fiend,
 O'er bog, or steep, through strait, rough, dense, or
 With head, hands, wings, or feet, pursues his way,

The cautious Enemy (of God and mankind), as he stood on the edge of hell, looked into this wild abyss and took thought about the journey he was undertaking, it was no small inlet of the sea that he had to cross. Nor was his ear less assailed with loud and destructive noises (if we are to compare great things with small) than when Bellona (the Roman goddess of war) employed all her machines for breaking down walls to demolish a capital city, or than if the firmament were falling, and earth, water, air and fire had torn the fixed earth from its axis. At last he spread his wings as broad as a sail, and shot up from the ground in the rolling smoke, and thence, charioted in a chair of cloud he rode the air boldly a long way off; but the chair of cloud soon failed him, and he encountered unfilled space (too tenuous to give him support), and without knowing it, he waved his wings in vain, and dropped straight down ten thousand fathom deep, and would have been falling till this hour, had he not been, by some unhappy accident, uplifted, to as great a height by a blast of a rushing cloud, charged with fire and saltpetre; the force of the blast relaxing, he, as he proceeded, seemed to be entangled in soft quicksand (Syrtis), which seemed to be neither sea nor dry land, and passed along the chaotic matter which was dense enough to hold together, partly on foot, and partly on wing. It seemed necessary to him to make use of both oar and sail, or when a gryphon (a monster with the head and wings of an eagle and the body of a lion) chased the Arimasian (of Scythia) in winged flight through a wild region over hill and marshy valley, when the latter had despoiled him of the gold that he jealously guarded; so eagerly Satan made his way across a moor, or hill, through pathways narrow, rough, compact, or little consistent, making use of his head, hands, wings or feet,

And swims, or sinks, or wades, or creeps, or flies,
 At length a universal hubbub wild
 Of stunning sounds and voices all confused,
 Borne through the hollow dark, assaults his ear
 With loudest vehemence. Thither he plies,
 Undaunted, to meet there whatever Power
 Or Spirit of the nethermost Abyss
 Might in that noise reside, of whom to ask
 Which way the nearest coast of darkness lies
 Bordering on light ; when, straight, behold the throng
 Of Chaos, and his dark pavilion spread
 Wide on the wasteful deep ; with him enthroned
 Sat sable-vested Night, eldest of things,
 The consort of his reign ; and by them stood
 Orcus and Ades, and the dreaded name
 Of Demogorgon ; Rumour next, and Chance,
 And Tumult, and Confusion, all embroiled,
 And Discord with a thousand various mouths.

To whom Satan, turning boldly, thus : "Ye Powers
 And Spirits of this nethermost Abyss,
 Chaos and ancient Night, I come no spy,
 With purpose to explore or to disturb
 The secrets of your realm, but, by constraint
 Wandering this darksome desert, as my way
 Lies through your spacious empire up to light,
 Alone and without guide, half lost, I seek
 What readiest path leads where your gloomy bounds
 Confine with Heaven ; or if some other place,
 From your dominion won, the ethereal King
 Possesses lately, thither to arrive
 I travel this profound. Direct my course ;
 Directed, no mean recompense it brings
 To your behoof, if I that region lost,

and so swam, or sank, or waded, or crept, or flew and attempted every mode of conveyance in short. At last all-pervading noise, confusing and tumultous, wafting through the void of chaos, assailed his ear most violently. He directed his steps fearlessly that way, to find out whatever being or spirit of the lowest depth of hell might dwell in that uproarious region, and ask of him the shortest way across the gloom of hell to the land of light. Now he beheld the throne of Chaos and his dark pavilion stretching far and wide on the vast expanse. With him sat on a throne, Night, robed in black, the first of created things—the mate of Chaos ; by them stood Orcus and Ades, and Demagorgon whose name is too dreadful to pronounce ; then came Rumour, and Chance, and Tumult, and Confusion, all thrown up into uproar, and Discord with an infinite multitude of mouths.

Facing them boldly, Satan addressed them, "Powers and spirits of this lowest hell, Chaos and old Night, I come openly, and not by stealth as a spy with an intention of discovering the secrets of your kingdom, but by necessity, as I roved this dark region, my way lying through your vast territory to the land of light, and, alone and without a guide, I lost my way, I seek the passage that would readily lead to the border dividing heaven and chaos ; or I wish to arrive at some other place which, lately sliced off from your dominion, the king of heaven now holds in possession, and that is why I am journeying across this deep. Show me the way, and it will bring you no small reward, if the region, lost by you,

All usurpation thence expelled, reduce
 To her original darkness and your sway
 (Which is my present journey), and once more
 Erect the standard there of ancient Night ;
 Yours be the advantage all, mine the revenge !”

Thus Satan ; and him thus the Anarch old,
 With faltering speech and visage incomposed,
 Answered : “I know thee, stranger, who thou art,
 That mighty leading Angel, who of late
 Made head against Heaven’s King, though overthro’
 I saw and heard ; for such a numerous host
 Fled not in silence through the frightened Deep
 With ruin upon ruin, rout on rout,
 Confusion worse confounded ; and Heaven-gates
 Poured out by millions her victorious bands,
 Pursuing. I upon my frontiers here
 Keep residence ; if all I can will serve
 That little which is left so to defend,
 Encroached on still through our intestine broils
 Weakening the sceptre of old Night ; first Hell,
 Your dungeon, stretching far and wide beneath,
 Now lately Heaven and Earth, another world
 Hung o’er my realm, linked in a golden chain
 To that side Heaven from whence your legions fell.
 If that way be your walk, you have not far ;
 So much the nearer danger. Go and speed !
 Havoc, and spoil, and ruin are my gain.”

He ceased ; and Satan stayed not to reply,
 But, glad that now his sea should find a shore,
 With fresh alacrity and force renewed,
 Springs upward, like a pyramid of fire,
 Into the wide expanse, and, through the shock
 Of fighting elements, on all sides round

s restored to your rule and to your dominion of which it
 it first formed a part after I have expelled all intruders
 from there (which is the purpose of my present journey),
 and once more set up there the rule of old Night, you
 gain all the benefit, and I satisfy my revenge."

Thus Satan spoke, and the old Anarch, in feeble
 accents and with features distorted, thus answered: "I
 know, stranger, who you are. You are that mighty leader
 of angels, who lately organized a revolt against the
 ruler of heaven, though you were defeated. I was fully
 aware of the event; for such a large company of angels
 could not escape through the frightened chaos, with
 defeat and destruction in their wake and it was destruc-
 tion in the worst form; from the gates of heaven issued
 millions of victorious angels in pursuit. I live and keep
 watch on my border, if with all my power I can but
 protect what little is left to us, the dominion that has
 been grabbed on for our internal quarrel breaking in
 upon the sovereignty of old Night, first there was hell,
 your prison-house, extending far and wide beneath
 here, than lately heaven and earth, another world,
 absorbing part of our dominion, and suspended by a
 golden chain to that side of heaven from which you and
 your host descended, overhang our kingdom. If you
 are proceeding to the new world you have not far to go,
 and the risk is impending. Go and may you have the
 best of success! All that I gain comes to relentless
 destruction and ravage."

He stopped, and Satan did not pause to reply, but,
 glad that he was near his destination, with redoubled
 energy, sprang forward on wing, like a column of fire,
 into the yawning void, and through the tumultuous clash
 of elements, on all sides

Environed, wins his way ; harder beset
 And more endangered, than when Argo passed
 Through Bosphorus, betwixt the justling rocks ;
 Or when Ulysses on the larboard shunned
 Charybdis, and by the other whirlpool steered.
 So he with difficulty and labour hard
 Moved on, with difficulty and labour he ;
 But, he once past, soon after, when man fell,
 Strange alteration ! Sin and Death amain
 Following his track (such was the will of Heaven),
 Paved after him a broad and beaten way
 Over the dark Abyss, whose boiling gulf
 Tamely endured a bridge, of wondrous length,
 From Hell continued, reaching the utmost orb
 Of this frail world ; by which the Spirits perverse
 With easy intercourse pass to and fro
 To tempt or punish mortals, except whom
 God and good Angels guard by special grace.

But now, at last, the sacred influence
 Of light appears, and from the walls of Heaven
 Shoots far into the bosom of dim Night
 A glimmering dawn. Here Nature first begins
 Her farthest verge, and Chaos to retire
 As from her outmost works, a broken foe,
 With tumult less and with less hostile din,
 That Satan with less toil, and now with ease,
 Wafts on the calmer wave by dubious light,
 And, like a weather-beaten vessel, holds
 Gladly the port, though shrouds and tackle torn ;
 Or in the emptier waste, resembling air,
 Weighs his spread wings, at leisure to behold
 Far off the empyreal Heaven, extended wide
 In circuit, undetermined square or round,

made his way. It was a more risky and desperate journey than when Argo (the ship that carried Jason in quest of the golden fleece) passed through the Bosphorus between two clashing islands (Symplegades), or when Ulysses steered left to avoid Charybdis, and drifted too close to the other whirlpool (Scylla). So Satan made his way on with toil and risk. But once he had departed, and soon after man had fallen, a strange change took place. Sin and Death, with might and main, following behind him (such was the intention of God), constructed a broad and solid pathway across the dark abyss, which with its seething flame, submitted to it. It was a bridge of marvellous length, spreading from hell to the outermost sphere of the earth. By this bridge evil-minded spirits had an easy passage when they had a mind to tempt or punish mankind except those whom God and angels protected by special favour.

But now, at last the influx of light came, and from the walls of heaven the light was projected into the depth of Night—and it looked like a faint dawn. Here was the beginning of Nature (the world created) at the farthest and whence Chaos receded from her fortification, as a defeated enemy, and Satan moved on amidst lessening confusion and uproar that threatened him, and with less toil and more ease, he had an easier passage now in the dimlight, and, like a tempest-tossed vessel, he steered for the port, though like a vessel again with her rigging broken. Or with his outspread wings balanced, he paused in the void of air, to behold heaven in the distance ; it was vast in area, and from such a distance it could not be determined whether it was round or square.

With opal towers, and battlements adorned
Of living sapphire, once his native seat ;
And fast by, hanging in a golden chain,
This pendent world, in bigness as a star
Of smallest magnitude close by the moon.
Thither, full fraught with mischievous revenge,
Accursed, and in a cursed hour, he hies.

It had opalescent towers and battlements of bright sapphire, and it was once Satan's home. From it hung by a golden chain the world, no bigger than the smallest star, seen close by the moon. There, maliciously intent on revenge, Satan, himself under the curse of God, at an evil moment, hastened.



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NOTES AND EXPLANATIONS

ls. 1-42. Satan, seated on his magnificent throne, addresses the fallen angels. He urges them to rise again to recover their place in heaven, and goes into the question of his leadership which circumstances seem to have thrust upon him—his own natural ability as well as Fate (which Satan conceives to be a higher power than even the Almighty). In hell his leadership will be least questioned, for here everyone has to suffer as much as the other. They are to carry on war with Heaven. Let them decide whether it should be open war or stratagem.

ls. 1-2. **High.....Ind**—Note Satan's love of pomp and glory, which are not forgotten even in the midst of their suffering in hell. **Ormus**—noted for pearl fisheries; an island at the mouth of the Persian Gulf.

l. 4. **Showers.....gold**—refers to an actual ceremony, formerly practised at the court of Mogul Emperors. Gold dust and seed pearl were poured on kings at their coronation. **Barbaric**—does it refer to semi-civilized peoples, or does it refer to half-formed taste? It is certainly a transferred epithet. The showering of gold and pearl seems to be an act of bad taste.

l. 6. **Bad eminence**—expresses Milton's moral judgment upon Satan's leadership of rebel angels.

l. 7. **Beyond hope—i.e.**, Satan's eminence is without any reasonable grounds. He is no match for the ruler of heaven either in power or in capacity.

l. 8. **Insatiate to pursue**—never satisfied in pursuing. (Latinism).

l. 9. **Success**—neutral sense of the word—result.

l. 10. **Proud imaginations**—imagination that denied realities.

l. 11. **Powers and Dominions**—categories of angels. The angels were divided into nine ranks or

grades—(1) Seraphs, Cherubs, Thrones ; (2) Nations, Virtues, Powers ; (3) Principalities, Archangels, Angels.

l. 13. **Immortal vigour**—Satan refers to the mortality of the angels and also to their capacity to the autocratic ruler of heaven.

l. 14. **I.....lost**—they can still carry on war heaven. **Descent**—fall from heaven.

l. 15. **Virtues**—an order of angels (see a P **Rising**—Satan does not actually mean ascending heaven. Rising is equivalent to revolt against God.

l. 16. **Dread**—dreaded. **Than.....fall**—than had not fallen from heaven. The angels are beings ; they must defend their liberty, and so they think of submitting to the will of the ruler of heaven ; must resist him, and so Satan asks them to rise and the Almighty.

l. 17. **Trust.....fate**—apprehend no second since Satan is going to act more cautiously now.

l. 18. **Just right**—natural fitness of things. **fixed laws of heaven**—order prevailing in Satan might mean Fate which is even superior to the Almighty. Compare :

since, by fate, the strength of Gods
And this empyreal substance, cannot foil

(116-117,

Again

Him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle chance.

l. 19. **Choice**—election.

ls. 21-24. **Yet this loss.....consent**—The heaven has been replaced by their sovereignty in there is a partial recovery. Secondly, his authority leader has been further solidified, the rebel according full consent to it. It is explained why his is now above envy. 'In hell they will have to worst—the leader as well as the rank and file. The

are not certainly going to compete with him in the matter of suffering. **The happier state**—it might excite envy.

l. 26. **Inferior**—angel of a lower rank.

l. 28. **To stand.....aim**—to face the wrath of the ruler of heaven, who is the thunder-bearer. God's thunder wrought the greatest havoc among the rebel angels.

l. 29. **Your bulwark**—as your bulwark or means of protection. **Greatest share**—the leader of the rebel angels will have to bear the greatest share of peril and suffering.

ls. 30-32. **Where.....strive**—the leader of the rebel angels, circumstanced as they are in hell, will have to face the worst suffering and the greatest hazard. So none will like to envy his position. There can be no competition in suffering, and so they cannot be divided in spirit. **Faction**—disorderly opposition to established authority; dissension.

ls. 33-35. **Precedence**—priority. **None.....more**—There is none who has so small a share of pain in hell that he will desire more of it. The use of a relative clause to express consequence is a Latinism.

l. 36. **Union**—unity of will and purpose. **Firm faith**—undeviating loyalty. **Accord**—agreement.

l. 38. **Just.....old**—right of place in heaven which we claim as angels.

ls. 39-40. **Surer.....us**—We have a better chance now of securing our right than in prosperous circumstances. Adversity will be the test of their virtue and strength.

l. 41. **Open war or covert guile**—He leaves to the judgment of his followers whether they should fight openly against heaven or whether they should resort to insidious cunning or adopt some stratagem to defeat the will of the Almighty.

ls. 43-108. Moloch declares for open war. They can invade heaven armed with hell-fire. Their ascent to heaven will be easier than their fall had been. And if they fail, they cannot be worse off than they are at present. Anything still worse would mean the total abolition of their

existence, and if it happens, they should welcome it. They can at least trouble the ruler of heaven by constant rebellion if they cannot overthrow him.

l. 43. Moloch—Moloch in Hebrew means king. It was the Canaanite god to whom children were sacrificed.

l. 45. Fiercer by despair—i.e., driven to desperation.

l. 46. Eternal—the ruler of heaven.

ls. 47-48. Rather.....all—preferred non-existence being held inferior to the ruler of heaven. *With.....*—with little interest in being alive; with indifference to what might happen to him.

l. 50. Spake—archaic for spoke.

l. 51. Sentence—verdict.

l. 52. More unexpert—having little experience in wiles or tricks. *Them*—wiles.

l. 53. When.....need—i.e., when a necessity for the use of cunning arises.

l. 57. Heaven's fugitives—those who have sought shelter in hell from heaven. Fugitives were also runaway slaves.

l. 58. Opprobrious—hated.

ls. 59-60. The prison.....delay—The ruler of heaven in his tyranny has assigned to us hell as a prison. *Mo* implies that he is still sitting on his throne in heaven because they are inactive.

l. 61. Armed.....fury—They will carry the flames and their own violence of temper or impetuosity to destroy heaven.

l. 62. Resistless—irresistible.

l. 63. Turning.....arms—the tortures they encounter in hell will be their greatest weapon against God. Tortures may be explained as instruments of torture—the flames of hell.

l. 64. Meet—counter.

l. 65. His almighty engine—either thunder or to

chariot in which God drives, and which flashes forth thick flame (see *Bk. VI* 709 ff.)

l. 67. **Black fire and horror**—*i.e.*, the horror of black fire (Figure—*hendiadys*). **With equal rage**—he emphasizes again and again their violence of temper which they must bring to bear upon their assault of heaven.

l. 68. **His angels**—his loyal angels.

l. 69. **Tartarean**—of Tartarus which is the Latin for hell. **Sulphur**—sulphur burns with a blue flame.

l. 70. **His.....torments**—*i.e.*, God has invented sulphur and fire for their torture in hell.

l. 71. **The way.....difficult**—a mild ironical censure. **Scale**—ascend.

l. 73. **Bethink them**—recall their experience. **Sleepy drench**—drink that causes sleep.

l. 74. **Forgetful lake**—Moloch alludes to the burning lake on which the angels lay stupefied after their fall from heaven. *Forgetful* because they were sunk in stupor. **Benumb**—dull and deaden their senses.

l. 75. **Proper motion**—natural tendency. *Proper* is one's own, peculiar.

l. 76. **Native seat**—seat or abode belonging to us by right of birth.

l. 77. **Adverse**—alien ; contrary to our nature.

l. 78. **Hung on**—hotly pursued. **Broken**—thrown into disorder. **Rear**—the hindmost part of an army.

l. 79. **Insulting**—behaving with insolent triumph. **Deep**—chaos.

l. 80. **Compulsion**—coercion.

l. 82. **Event**—issue or result.

l. 83. **Our stronger**—one who is superior to us in strength.

ls. 84-85. **If there.....destroyed**—*i.e.*, nothing worse than what they are at present suffering in hell, can happen to them.

l. 87. **This abhorred deep**—the bottomless pit of hell.

l. 89. **Exercise**—torment.

l. 90. **Vassals of his anger**—servile victims of his wrath. **Scourge**—he who wields the scourge—the instrument of punishment.

l. 93. **Abolished**—annihilated.

l. 94. **What**—why. **Incense**—provoke.

l. 95. **Ire**—anger. **To the highth**—to the utmost of height. **Enraged**—enkindled.

l. 97. **This essential**—this being, essence, or substance. **Happier far**—their total annihilation will be happier.

l. 98. **Miserable.....being**—to be miserable without our immortal existence.

l. 101. **On.....nothing**—short of non-existence. **Proof**—by actual trial.

l. 103. **Perpetual inroads**—repeated incursions.

l. 104. **Fatal throne**—throne upheld by fate.

l. 106. **Denounced**—threatened.

l. 107. **Desperate revenge**—revenge prompted by a hopeless situation.

ls. 108-228. Belial, soft-tongued and soft-tempered, contrasted with Moloch, opposes Moloch's proposal on the ground that it is impracticable. Their enemy is ever watchful, and cannot be taken unawares, and their efforts will be ineffective. Annihilation is undesirable in his opinion, and perhaps may be denied by the ruler of heaven. Belial proposes that they must face the consequences of their defeat, expecting the relaxation of his wrath in course of time, and greater adaptability of his own to hell-fire.

l. 109. **In act**—in delivery of a speech or action (Latin *actio*, of an orator or actor). **Humane**—pity-affable. Not the modern sense of the word, which has a higher meaning.

l. 111. **For dignity.....exploit**—fashioned for high station or honourable office and heroic deed.

l. 112 **But.....hollow**—but everything seemed to be pose with him. **Hollow**—insincere.

ls. 113-114. **Manna**—food by which the children of Israel were sustained in the wilderness. Figuratively used here for plausibility or persuasiveness of language. A man is similarly called *honey-tongued* when he uses sweet words. **Make.....reason**—this was the function of Sophists professors of rhetoric at Athens. Belial has, therefore, plausibility of speech. **Dash**—confound.

l. 115. **Matuarest counsels**—sanest deliberations.

ls. 116-117. **To vice industrious**—addicted to, and actively pursuing vice. **To.....slothful**—having little response and inclination to virtues.

l. 119. **I.....war**—I should advocate open war. **Peers**—companions.

l. 120. **As not.....hate**—when I hate the ruler of heaven as much as others. **Urged**—put forward.

l. 121. **Main reason**—as main reason.

ls. 122-123. **Cast.....success—i.e.**, make the issue of open war so significantly doubtful that it would portend disaster.

l. 124. **Feat of arms**—war-like exploit. **He who.....arms**—a sarcastic fling at Moloch.

l. 125. **In what.....excels**—he excels in fighting, and he counsels fighting, and yet he seems to have little confidence in it.

l. 126. **Mistrustful**—having little confidence in the use of force. **Grounds**—bases. **Grounds.....despair**—they are in the worst plight, and have nothing to lose by fighting; therefore Moloch advocates fighting.

l. 127. **Dissolution**—ruin and destruction. **Scope**—the Greek sense of a mark, or object aimed at.

l. 128. **After.....revenge—i.e.**, pursuing the grim purpose of revenge.

l. 130. **Watch**—sentinels.

l. 131. **Impregnable**—proof against attack. **Bo**
ing deep—part of chaos adjoining heaven.

l. 132. **Legions**—innumerable troops of angels.
scure—dimly visible as seen from below.

l. 133. **Scout**—survey or reconnoitre. **Night**—
sort of and co-ruler with Chaos. Eldest, Night and C
are ancestors of Nature.

l. 134. **Scorning surprise**—defying any sur
attack.

l. 135. **At our heels.....rise**—all the forces of
should accompany us. Moloch suggested that they, a
with hell-fire, should attack heaven.

l. 136. **Blackest insurrection**—most serious r
To confound—the idea of spoiling, corrupting.

l. 138. **Incorruptible**—incapable of decay; ther
immortal.

l. 139. **Unpolluted**—unharm'd. **Ethereal m**
—either the substance of which angels are formed,
soil of heaven which can receive no corruption.

l. 141. **Her mischief**—the harm that is done
soil of heaven. **Purge off**—purify. **Baser fire**—
from hell.

ls. 142-143—**Repulsed**—defeated. **Our.....des**
—all that awaits us is absolute despair. **Exasper**
offend and infuriate.

l. 145. **That.....cure**—total annihilation will
all their suffering, as Moloch puts it.

ls. 146-151. **To.....more**—to cease to be. **Sad**
—total annihilation is no remedy at all. **Thoughts**
eternity—thoughts that explore the riddles of life, b
and earth; thoughts that are imperishable. N.B.
seems to be a Renaissance figure with his worst
intellect and beauty. As Walter Pater defines
characteristic of the Renaissance is "the free play of
intelligence around all subjects presented to it" (2)
are here made to think of "those thoughts that

through eternity.") **To perish rather**—and rather choose to perish. **Wide.....Night**—void of Night that has not yet been shaped into creation. **Devoid.....motion**—"deprived not only of all sense, but of all motion; not only of all the *intellectual*, but of all the *vital* functions" (*Newton*).

l. 152. **Let.....good**—accepting this for the sake of argument.

ls. 153-154. **Can.....ever**—can abolish our existence or will ever desire it. **How.....doubtful**—the angels, though fallen, are still immortal, and God cannot abolish their existence. **That.....sure**—to be sure, God will not abolish their existence, for He desires to perpetuate their misery.

l. 155. **Let loose**—indulge freely. **Ire**—anger.

l. 156. **Belike**—perhaps ; it may be. **Impotence**—lack of self-control.

l. 157. **To give.....wish**—to fulfil the wish of the fallen angels that they cease to exist.

l. 159. **To punish endless**—when it is God's purpose to make their punishment endless. He cannot abolish their existence. **Wherefore.....then**—why do we cease from struggle then ?

l. 160. **Decreed**—destined.

l. 161. **Reserved**—set apart.

l. 162. **What.....more**—can our suffering be worse than what it is ?

l. 163. **Is.....worst**—Belial thinks that their suffering can be worse than what it is at present.

l. 165. **Amain**—with all might. **Strook**—struck.

l. 166. **Afflicting**—harassing.

l. 168. **A refuge.....wounds**—a place of safety for us.

l. 169. **Chained**—unable to move, as they were seized with stupor.

l. 170. **Breath**—breath of God's anger.

- l. 171. **Rage**—fury.
- l. 173. **Intermitted vengeance**—vengeance had been suspended for a while.
- l. 174. **Plague us**—harass us with his thunder.
- l. 175. **Her stores**—the resources of hell. **Firment**—the over-arching vault of hell. The roof of was made of fire, which might rain down like a wave spout.
- l. 176. **Spout**—vomit. **Cataracts**—waterfalls; cades.
- l. 177. **Impendent**—ready to fall from above. **Horror**—infliction of horrid tortures. **Hideous** *i.e.*, descent of horrors.
- l. 179. **Designing.....war**—ironical.
- l. 180. **Fiery tempest**—whirlwind of fire.
- l. 181. **Each.....transfixed**—that is the punishment. Belial envisages for the fallen angels. Each of them will be chained to a rock, where he will be consumed by the lasting power. **Sport and prey**—victim.
- l. 182. **Racking**—torturing.
- l. 183. **Bailing ocean**—fiery surge or waves of fire.
- l. 184. **Converse**—be familiar. **To converse**—groans—to emit perpetual groans.
- l. 185. **Unrespited**—without intervals of rest; interrupted. **Unreprieved**—not given temporary suspension of punishment.
- l. 186. **Ages.....end**—ages which we need hope will end; eternity. **This.....worse**—*i.e.*, God will inflict worse punishment upon them.
- ls. 188-190. **For what.....view**—Neither force nor cunning can prevail with the ruler of heaven. At a glance he perceives all that we are doing. We cannot delude him in any case.
- l. 191. **Motions**—proposals; schemes. **Deride**—scorns.
- ls. 192-193. **Not more.....wiles**—*i.e.*, powerful

pel our attack and equally wise to defeat our plans and tricks.

l. 194. **Live thus vile**—live this wretched existence.

l. 195. **Trampled**—down-trodden. **Expelled**—Firmly thrust out of heaven.

l. 196. **Chains**—imprisonment (because their movement is confined within hell). **Better these**—the imprisonment and torments which they suffer at present are better than something still worse which he envisages.

ls. 197-198. **By.....advice**—if you ask my advice. **Fate inevitable**—fate that cannot be avoided. **Omnipotent decree**—the will of God is omnipotent decree. V. B. Here is a confusion between Christian theology and Greek conception of destiny.

ls. 199-200. **To suffer.....equal**—We have the capacity of suffering as well as the capacity of action. Belial thinks sensibly and has a fair mind. He gives all that is due to God and all that is due to the fallen angels.

Nor.....ordains—Punishment should follow crime. They revolted against God, and God punishes them. This is but just law. "He has already acknowledged God's wisdom, power and infinite knowledge, and he now admits God's justice in making them suffer for their crime." We must say that Belial of all fallen angels, is fair-minded, and, as we have noted above, he has the clear-sighted intelligence of a Renaissance intellectual. **Resolved**—decided upon.

l. 203. **So doubtful.....fall**—when the event was so uncertain. **This.....fall**—He means to say that the result was foreseen when they rebelled against God, and that they should have been prepared beforehand to suffer what they were suffering.

ls. 204-235. **I laugh.....fear**—It makes me laugh when I see thou who were so bold to fight against the ruler of heaven now not prepared to suffer the consequences of their defeat. **If.....them**—if their endeavour is unsuccessful. **Shrink**—waver in face of their suffering.

l. 206. **What.....follow**—for they must have antici-

pated the consequences of their battle against God
endure—*i.e.*, as they now refuse to endure.

l. 207. **Exile**—expulsion from heaven. **Ignom**
humiliation. **Bonds**—imprisonment.

l. 209. **Doom**...fate or punishment. **Sustai**
endure.

l. 210. **Remit**—relax.

l. 213. **With**.....**punished**—with the punish
already inflicted upon us.

l. 214. **Breath**—*i.e.*, the anger of God.

l. 215. **Purer essence**—the fine substance of
angels are made.

l. 216. **Noxious vapour**—the hurtful fume of
fire. **Inured**—getting used to it.

l. 217. **Changed at length**—Belial is thinkin
self-adaptation—getting adapted to their environ
Men and animals have self-adaptability ; so must
angels too. **Conformed**—adapted.

ls. 218-219. **Temper**—admixture of the four
fluids in the body—blood, phlegm, choler, and melanc
the relative proportions of which determined a
temperament. **Receive familiar**—accept as a mat
course.

l. 220. **This darkness light**—*i.e.*, this darkne
light.

ls. 221-225. **Besides what hope**.....**woe**—
believes that the future may bring hope and work cha
for the better, when their present condition to-day
from happy, but not at the worst if they will not, by
indiscreet action, provoke greater woe for themselves.

l. 226. **Clothed**.....**garb**—*i.e.*, plausible or spec

l. 227. **Ignoble**.....**ease**—ease in non-action.
therefore it is dishonourable. **Peaceful sloth**—inac
by refraining from war with heaven.

l. 228. **Not peace**—Belial does not advise
peace with heaven.

God. *Is.* 229-299. Mammon is in favour of peace as Belial
 he thinks that they have little chance against God.
 They cannot regain heaven unless God is dislodged from
 which they cannot expect to do. But he cannot accept
 the idea of submission. They should rather, as he thinks,
 make the best of their plight in hell. In course of time
 the darkness of hell will not be so dreadful to them as it
 is. They will get used to it. They can again exploit the
 natural resources of hell, and in future they may build an
 empire here. His proposal is greeted by the assembly.

l. 229. **Disenthroned**—dethrone ; dispossess.

l. 230. **Our right lost**—our birthright which we
 have lost.

Is. 232-233. **When.....strife**—To dethrone the king
 of heaven depends on Fate. Fate pursues a fixed order.
 If Fate will give way to Chance, then God may be de-
 throned. So we see again that Fate is a superior power
 and that even God is subject to Fate. **Everlasting Fate**
 —Fate is then identified with the prevalence of order—
 Fate preordains things as they are, and as they should be.
Fickle chance—chance upsets the order of things, fixed
 by Fate. **Chaos**—the “anarch,” the ruler of the region
 of chaos—unorganized material. If order will go, and
 anarchy or misrule will prevail, it will mean the over-
 throw of Fate—and God then may be dethroned. **Strife**—
 either between Fate and Chance, or between God and the
 rebel angels.

l. 234. **Argues**—proves.

l. 236. **Bound**—boundary.

l. 237. **Overpower**—defeat. **Relent**—take pity on

l. 238. **Grace**—forgiveness.

l. 239. **New subjection**—New offer to be subject to
 the authority of God. **With what eyes**—*i.e.*, they must
 look humble and pitiful when they appear before God.

l. 241. **Strict.....imposed**—*i.e.*, bondage of slavery.
Celebrate his throne—extol him who sits on the
 throne.

- l.* 242. **Warbled**—sung. **Hymns**—songs of praise.
- l.* 243. **Forced Halleluiahs**—singing of the praises of God against their will (and they would be hypocrites then).
- l.* 244. **Envied sovran**—king whose authority is grudged. **Breathes**—exhales.
- l.* 245. **Ambrosial**—belonging to heaven. Ambrosia was the food of the gods in Greek mythology.
- l.* 246. **Our servile offerings**—gifts made by us in our servitude.
- l.* 247. **Our delight**—i.e. servility to God will be our delight.
- ls.* 250-251. **By force.....unacceptable**—which cannot obtain by force of arms, and which we do not wish to obtain by the favour of God.
- l.* 252. **Splendid vassalage**—a servitude in which they seem to take delight ostensibly and which they maintain a show of when they stand surrounding the throne of God. There is a touch of irony in the phrase.
- l.* 254. **Live.....ourselves**—be our own masters. **Recess**—depth of hell.
- l.* 255. **Accountable**—responsible.
- l.* 256. **Hard liberty**—liberty accompanied by hardship. **Easy yoke**—submission to God in heaven where we live a comfortable life.
- l.* 257. **Servile pomp**—splendour that goes with undignified subjectivity.
- ls.* 258-262. **Conspicuous**—distinguished. **When we create**—when we can transmute our evil into good—Turning small things into great, all that is harmful into useful and adversity into prosperity. **In.....soe'er**—i.e. independently of place and circumstances. **Through endurance**—by hard work and patience.
- ls.* 263-265. **How oft.....obscured**—Elsewhere in the poem God is represented as dwelling in this "secret cloud" invisible to all but the son. It is suggested in *Psalm xcvi. 2*: "Clouds and darkness are round about

him." This seeming darkness is, however, the reflex of excessive brightness. **Unobscured**—undimmed.

l. 266. **Majesty of darkness**—darkness is an element of God's majesty, but an instrument of torture to His fallen angels.

l. 268. **Mustering**—accumulating.

ls. 269-270. **As He.....please**—God affects sometimes the darkness of hell, and they, Mammon argues, might as well affect the light of heaven. **This desert soil**—the soil of hell which seems to produce nothing.

l. 271. **Hidden lustre**—lustrous substances, metals.

ls. 272-273. **To raise magnificence**—to build up a magnificent life in hell by developing its internal resources. **What.....more**—we can have as much magnificence in hell as they have in heaven. Note that Milton's heaven is not the heaven of a Puritanical God (a Puritan would live an austere life, and have nothing to do with magnificence—but Milton makes the God of his *Paradise Lost*, girt round with pomp and splendour).

l. 275. **Become our elements**—become adjusted to us as the very substances of which we are made.

ls. 276-277. **Our temper.....temper**—we are easily adapting ourselves to our environment so that fire will be assimilated to our very nature.

ls. 278-281. **The sensible of pain**—i.e., sensibility to suffering. **Peaceful counsels**—counsels rejecting war with heaven. **Settled.....order**—creating of no fresh disturbance. Here is the idea of co-existence. What Mammon proposes is that they should let heaven go its own way while they improve their own condition in hell. **Compose**—alleviate. **With regard of**—in consideration of.

ls. 284-290. **He scarce.....tempest**—Here are hints of a tempestuous night at sea, of a distressed vessel seeking shelter in a cove, and of seamen, worn out by watching and at last welcoming dawn at the end of the tempest. **Blustering**—tempestuous and howling. **Roused the sea**—lashed the sea into fury. **Hoarse cadence**—the noise of the storm dying away in the distance with a dis-

cordant note. **Lull**—put to sleep. **O'erwatched**—having kept awake all night. **Bark**—vessel. **Pinnace**—a small vessel in attendance on a larger. **Craggy**—surrounded by rugged cliffs.

l. 291. **Sentence**—opinion.

l. 292. **Field**—battle.

l. 294. **The sword of Michael**—the fight in heaven continued for three days. Michael, commanded the loyal angels for the first two days. But it was on the third day that the Son of God went forth in His chariot and routed the rebel angels, who leaped over the battlements of heaven. The battle is described in Book VII and it is based upon *Revelation xii 7*—"And there was in heaven: Michael and his angels fought against the dragon, and the dragon fought and his angels."

l. 295. **Wrought.....them**—affected their mind. **No less desire**—i.e., a second consideration, not less powerful than the other.

l. 296. **Nether empire**—an empire in hell.

l. 298. **Emulation opposite**—opposing rivalry.

ls. 299-378. Beelzebub addresses the assembly. He asks questions whether the policy of building up an empire in hell is not an idle dream. They cannot assume that their present abode in hell is a safe retreat for them beyond the range of God's power. Peace between them and God is unthinkable, for they can never abandon the desire of revenge. A direct assault upon heaven cannot be contemplated in any case. There is an easier task. A new race has been created, of which they heard a rumour in heaven. They can not set forth to discover the new world in which the new race of man has been placed, and can either take possession of it, driving man out, or win him to be their partner in hell.

ls. 299-300. **Then.....sat**—Beelzebub enjoyed the highest position next to Satan.

l. 301. **Aspect**—look and demeanour. **A pillar of state**—there is a striking resemblance between Satan and Beelzebub. Satan "stood like a Tower" (Book I).

and Beelzebub is "a pillar of state". Satan's brow is furrowed with thought and so is Beelzebub's ; care sat on Satan's faded cheek, and so "public care" sits on Beelzebub's front. The resemblance is further pressed in that Satan is "not less than archangel ruined" and Beelzebub's face is "majestic though in ruin."

l. 303. **Deliberation**—sage counsel. **Public care**—care for the general good.

l. 305. **Majestic.....ruin**—his stately look now faded.

l. 306. **Atlantean**—Atlas, son of Iapetus (a Titan), who took part in the fight against Zeus. When the Titans were defeated, Atlas was made to bear on his shoulders the weight of the heavens.

l. 307. **The weightmonarchies**—i.e., imperial responsibilities.

l. 308. **Audience and attention**—i.e., the attention of the audience.

l. 310. **Thrones.....powers**—orders of the angels (see above).

l. 311. **Virtues**—an order of the angels.

l. 312. **Renounce**—abandon. **Style**—the technical word used for the formal statement of the name and titles of a prince or noble man.

ls. 313-314. **For so.....inclines**—so the verdict of the masses seems to favour.

l. 315. **Doubtless**—ironical. **While we dream**—so the building up of an empire cannot be a reality.

l. 318. **Beyond.....arm**—cut off from the exercise of his power.

l. 319. **League**—association.

l. 320. **Banded**—united.

l. 322. **Under.....curb**—under all the restrictions he can put upon us and we cannot evade.

l. 324. **Highth or depth**—heaven or hell. **Still**—always. **First and last**—from beginning to end.

l. 327. **Iron sceptre**—the symbol of kingly severity,

while the golden sceptre is the symbol of kingly indulgence. Compare *Psalms* ii. 9: "Thou shalt break them with a rod of iron."

l. 329. **What**—why.

l. 330. **Determined us**—settled our fate. **Foiled**.....
loss—crushes us beyond recovery.

l. 332. **Vouchsafed**—granted.

l. 333. **Custody severe**—strict confinement.

l. 334. **Stripes**.....**punishment**—chastisement, directed by his sweet will.

l. 335. **What peace**—what terms of peace.

l. 336. **To our power**—as far as we can.

l. 337. **Reluctance**—resistance (Latin sense, *reluctari*, to struggle against).

l. 339. **Reap his conquest**—get an advantage from having defeated us.

l. 341. **Want**—*i.e.* will be wanting.

l. 343. **Fear**.....**seige**—are proof against all attack.

l. 344. **Ambush**—attacking unexpectedly from a concealed position.

l. 346. **Fame**—report; literally, something that is spoken of. Latin *fama* from *fari*, what has been spoken. *N.B.*—In Book I we are told that it is a recent report which also agrees with Raphael's narrative in Book VII where the creation of man is represented as replacing the vacuity left in heaven by the expulsion of the rebel angels. But Beelzebub mentions it as here as an ancient prophecy. Later we are told that the prophecy is an accomplishment already (as reported by Raphael). There seems to be some inconsistency, and it is noticed by Dr. Johnson.

l. 349-350. **Less in power**—"a little lower than the angels" (*Psalms* viii.5). **Favoured more**—"his darling sons" (273).

l. 353. **By an oath**—God also needs an oath to give affirmation to His will. We find it so in the Bible, and one commentator remarks of it as "the fearless anthromor-

phism of the Bible *i.e.*, attribution of human personality to God."

l. 353. **That.....circumference**—"clearly an illusion to the nod of Zeus in Homer (Il. i. 530) or Jupiter in Virgil (*Aen.* IX. 104). This was so loud as to make Olympus quake..... There could be no more remarkable example than the present line of the intermixture of scriptural and classical ideas which is everywhere so marked a feature of Milton's poems."

l. 355. **Mould**—form or shape.

l. 356. **Endued**—endowed or gifted.

l. 357. **Attempted**—assailed.

l. 358. **Subtlety**—craft. **Shut**—excluded from us.

l. 359. **Arbitrator**—arbitrary ruler. **Secure**—free from care (Latin sense).

l. 360. **This place**—the new world.

l. 361. **Utmost border**—last fringe or extremity.

l. 362. **To.....it**—*i.e.*, to the defence of those who inhabit there.

l. 364. **Onset**—attack.

l. 367. **Puny**—in legal documents, *puny* means later born, *puisne*, and so of inferior rank ; then weak.

l. 368. **Seduce.....party**—win them over to our side. **That**—so that.

l. 369. **With repenting hand**—"And the Lord said, I will destroy man whom I have created.....for it repenteth me that I have created him" (*Genesis.* VI.7.).

l. 370. **Abolish.....works**—that would mean destroying man he had created. **Surpass**—excel.

l. 372. **Confusion**—ruin ; overthrow.

l. 373. **Disturbance**—thwarting of his plans.

l. 374. **Hurled headlong**—cast precipitately into hell. **Partake with us**—share our damnation.

l. 375. **Their frail original**—either the weakness of their first parent or Adam as the author of Sin. Compare Adam's words of self-reproach (Book X) :

Who of all ages to succeed, but feeling
The evil on him brought by me, will curse
My head ?

Faded bliss—happiness lost.

l. 376. **Advise**—consider.

l. 377. **Or to sit**—or if it be better to sit.

l. 378. **Hatching vain empires**—projecting utopian schemes. "The effect of the sarcasm is still heightened by its thus finely terminating the speech" (*Dunster*).

ls. 378-416. Beelzebub's proposal, originally hinted by Satan is unanimously accepted. The question that next engages his attention is which among them is going to search out the new world and face all the risks attendant on it. He describes these risks briefly, and maintains that the success of the enterprise depends on the person chosen.

l. 379. **Devilish counsel**—his counsel is so malignant because its object is to corrupt man, and win him away from God. It is a counsel worthy of a devil. **Devilish** may be also explained as wicked and malicious. **Devised**—conceived. Satan suggests the plan in ll. 650-655 (Book I).

l. 381. **The author of ill**—Satan tempted Adam to Sin, and brought all evil into the world ; so author is originator or instigator.

l. 382. **Malice**—malicious scheme. **To confound the race**—to ruin the whole race of mankind.

l. 383. **One root**—Adam, the root of mankind.

l. 384. **Mingle and involve**—bring together and unite. **Spite**—thwart malignantly the wishes of.

l. 386. **Augment**—increase.

l. 387. **Infernal**—hellish. **States**—orders or classes. **Assent**—agreement.

l. 391. **Synod**—"Milton seems to derive some satisfaction from employing, to describe the meetings of the devils, terms ordinarily used of ecclesiastical bodies. Synod is a church council, or meeting to consult on religious matters. **Like.....are**—it is just like you to decide so.

l. 393. **Fate**—fate in its ordinary acceptation, is that which cannot be altered. It is a power superior to God.

l. 394. **Ancient seat**—*i.e.*, heaven.

l. 395. **Bright confines**—boundaries in full blaze of light. **Neighbouring arms**—arms lying close to hand.

l. 396. **Opportune**—timely. **Chance**—happen to.

l. 397. **Mild zone**—temperate climate.

l. 398. **Not.....light**—A vain longing for heaven is ever in the hearts of these angels.

l. 399. **Orient beam**—rising light.

l. 400. **Purge off**—purify.

l. 401. **Corrosive**—consuming.

l. 402. **Breathe her balm**—yield her healing influences.

l. 404. **Sufficient**—capable enough. **Tempt**—attempt.

l. 405. **Abyss**—fathomless gulf.

l. 406. **Palpable obscure**—thick, gross, utter darkness. Palpable from Latin *palpare*, to feel.

l. 407. **Uncouth**—unknown. **Aery flight**—flight through the air.

l. 409. **Abrupt**—gulf or chasm.

l. 410. **Happy isle**—the earth hanging in the sea of air.

l. 411. **Evasion**—act of avoiding.

l. 412. **Senteries**—sentries. **Stations**—posts.

l. 414. **Circumspection**—caution and vigilance.

l. 415. **Choice.....suffrage**—care in choosing him for whom we vote.

l. 416. **Weight**—responsibility.

ls. 417-466. None of the fallen angels comes forward to undertake the risk of the journey. At last Satan gets up. He dwells on the hardship of the journey. The way upwards is steep, and heaven well guarded. The perils on this of side hell may not be unfamiliar, but those beyond are

unknown. But he is not going to hold back when he has been elected their leader. He must face as much of hardship as of honour he may claim. He bids his followers stay at home, trying to improve their condition, and neglecting to keep strict watch against their waking foe.

l. 418. **Suspense**—in suspense, as he scans the faces around him to see if anyone will come forward. **Appear**—should appear.

l. 419. **Second**—support.

l. 423. **Choice and prime**—first and foremost.

l. 425. **Proffer**—volunteer for.

l. 427. **Transcendent**—surpassing. **Whom..... raised**—"This appears to be a sudden and dazzling display of "false glitter," with which he has the art of clothing himself when he wishes to impose on his followers. There is a parallel to it in Book X (449 ff), when he addresses his chiefs after returning from seducing mankind:

At last, as from a cloud, his fulgent head
And shape star-bright appeared, or brighter, clad
With what permissive glory since his fall
Was left him, or false glitter. All amazed
At that so sudden blaze, the Stygian throng."

l. 429. **Unmoved**—his calm is contrasted with the dismay of the rest.

l. 431. **With reason**—for good reason. **Demur**—hesitation.

l. 434. **Convex of fire**—fiery vault.

l. 435. **Outrageous**—violent ; furious. **Immures**—shuts in.

l. 436. **Adamant**—an excessively hard substance.

l. 437. **Egress**—departure.

l. 439. **Unessential**—having no real essence or substance. **Night**—is identified with Chaos.

l. 440. **Wide gaping**—yawning. **Loss of being**—death.

- l. 441. **Abortive**—annihilative.
- l. 443. **Remain him**—remains to him.
- l. 445. **I should.....throne**—I should be unworthy of my kingship.
- l. 446. **Imperial sovranity**—Satan thinks of himself as emperor ruling over the fallen angels.
- l. 448. **Of public moment**—of importance to the public; serviceable to the public.
- l. 451. **Royalties**—emblems of kingly powers.
- ls. 453-454. **Due alike to**—equally befitting.
- l. 457. **Intend**—fix the mind on something.
- l. 458. **Ease**—relieve.
- l. 460. **Care or charm**—"In pre-scientific times these two things were commonly associated, the value of a remedy being supposed to depend on the potency of the "charm" attached to it. "Charm" (Latin *carmen*) was a magical formula recited (often by a wise woman) over amulets, etc., to give them efficacy."
- l. 461. **Respite**—give relief; intermit their pain. **Slack**—slacken.
- l. 462. **Intermit**—omit or neglect.
- l. 464. **Coasts**—borders or regions. **Of dark destruction**—where destruction waits a living person in the darkness of Chaos.
- ls. 466-521. The assembly breaks up. His followers applaud him, and admire his fortitude and public spirit. It is pointed out that bad angels or rather damned spirits have not yet lost their virtues. They can hold counsel among them, and act in unity unlike men who are at strife and wage war. The fallen angels acclaim him as their chief.
- l. 467. **Prevented**—forestalled.
- l. 468. **From.....raised**—inspired by his resolve.
- l. 470. **Erst**—previously.
- l. 471. **Opinion**—public estimation.
- ls. 474-475. **His voice forbidding**—He said above :

This enterprise
None shall partake with me.

l. 478. **Prone**—prostrate, falling on their faces.

l. 480. **Praised**—admired.

ls. 482-483. **For neither.....virtues**—these angels are damned spirits because they have been sent to hell, but they have not yet lost the virtues that angels possess. **Less bad man.....boast**—A fling at "Cromwell's saints."

l. 484. **Specious**—fair on the surface. **Glory**—vain glory or excessive vanity.

l. 485. **Close**—secret; lurking. **Varnished**—glossed over. Compare here Dr. Johnson's saying—"Patriotism is the last refuge of a scoundrel." Milton has in view the religious hypocrites of his time. "Some of these men" (Scott is speaking of Cromwell's "saints") were indeed hypocrites, using the cloak of religion only as a covering for their ambition" (Scott's *Woodstock*).

l. 486. **Doubtful consultations**—First they would not agree about a policy; secondly, they were filled with dismay when more would come forward for the perilous journey.

ls. 488-496. **As, when.....rings**—A very effective simile. It is the close of a day of darkness and tempest and the sun breaks through the clouds, and there is a revival of nature—birds singing, sheep bleating. The scenes of relief and rejoicing that come upon the fallen angels when Satan offers to undertake the journey, no matter how tremendous the risk, are very appropriately conveyed in this simile. "This is a simile of perfect beauty; it illustrates the delightful feeling resulting from the contrast of the stormy debate with the light that seems subsequently to break in upon the assembly" (*E. Brydges*).

l. 489. **North-wind**—The south wind brings clouds and mist, and the north wind clears the air of them.

l. 490. **The lowing element**—the frowning sky.

l. 491. **Scowls**—sends forth with a scowl or frown. **Landskip**—landscape.

l. 492. **Chance**—by chance. **With.....sweet**—

the point of setting, and therefore sending forth his last beam.

l. 494. **Bleating herds**—sheep.

l. 495. **Attest**—demonstrate.

l. 497. **Firm accord helds**—keeps peace unbroken.

l. 498. **Of creatures rational**—Men are among creatures, endowed with reason, and they cannot unite in fulfilment of a common purpose.

l. 499. **Heavenly grace**—refers to forgiveness of sins and then salvation.

l. 504. **Hellish foes**—i.e., devils from hell to tempt men and lead them astray. **Enow**—enough.

l. 505. **Destruction**—damnation is the destruction of man.

l. 506. **Stygian**—from the Styx, the river in hell. Styx comes from the word which means to hate or abhor (see l. 577).

l. 507. **In order**—according to their ranks.

l. 508. **Paramount**—overlord. "The king is styled Lord Paramount, or above all." (*Blackstone*)

l. 509. **Alone**—a host in himself, as we say.

l. 511. **God-like imitated state**—all the splendour surrounding God being imitated by Satan.

l. 512. **Globe**—compact body. **Fiery**—of the nature of fire. **Seraphim**—the highest of the nine orders of angels.

l. 513. **Emblazonry**—shields adorned with heraldic devices. **Horrent**—bristling.

l. 515. **Result**—decision.

l. 517. **Alchymy**—a trumpet made of mixed metal.

l. 520. **Deafening**—ear-splitting.

ls. 521-628. The angels now take to diverse activities to pass the time till Satan returns. Some engage in athletic sports—horse-riding, chariot-races, military exploits and feats of strength. Some retire to a solitary valley and sing of their own heroic deeds and their

misfortune. Some, seated on a hill top, discuss abstract questions of philosophy. A few go forth to explore the four rivers of hell, hoping that they may discover some easier clime to dwell in.

l. 521. **Thence more.....mind**—their minds being relieved of worry and suspense.

l. 522. **Presumptuous hope**—unwarranted hope. **Ranged**—drawn up in ranks.

l. 523. **Several**—separate.

l. 524. **Sad choice**—choosing to do something which will divert themselves from their sadness.

l. 525. **Perplexed**—not knowing exactly what to do.

l. 526. **Truce**—respite. **Restless thoughts**—emphasizes the mental anguish of the fallen angels above their physical suffering. **Entertain**—beguile.

l. 527. **Irksome**—tedious.

l. 528. **In.....sublime**—lifted high in air.

l. 530. **Olympian games**—held near Elis in honour of Zeus. **Pythian**—the Pythian games were held near Delphi in honour of Apollo. These games were held every four years, and the programme consisted of foot races, horse-back races, chariot-races, etc.

l. 531. **Curb**—restrain. **Fiery**—spirited. **Shun the goal**—The goal was the turning-post in the course. It was the object of the charioteer to keep as near to it as possible, turning as he could without grazing the axle.

l. 532. **Fronted brigade**—companies drawn up in front to front.

l. 533. **As when.....war appears**—refers to the appearance of the **Aurora Borealis**—the radiant night lights of the polar sky, caused probably by electrical discharges in the upper air.

ls. 534-535—**And armies.....clouds**—warriors fighting in the sky were supposed to have been seen before the death of Julius Caesar and before the fall of Jerusalem. **Van**—front rank of an army.

l. 536. **Prick forth**—spur on their horses. **Conch their spears**—lower the spears preparatory to attack.

i. 538. **Welkin**—sky. **From either.....burns**—
 “Rays often alter suddenly in length, seeming to stretch
 down towards the horizon or mount towards the zenith.”

l. 539. **Typhoean**—Typhon or Typhoons was the
 most formidable of all those who made war against the
 Olympian gods. **Fell**—cruel.

l. 541. **Holds**—has the capacity for.

l. 542. **Alcides**—Hercules. Hercules killed Eurytus,
 king of Oechalia, and carried off his daughter, Iole,
 and came to Cenacum in Enboea. Here he intended to
 sacrifice to Jupiter and sent his servant Lichas, to Deianira
 his wife to fetch a white robe. Deianira, being afraid
 that Hercules was in love with Iole, steeped the robe in
 the blood of the centaur Nessus believing that it would
 act as a love charm. But the blood was really poison, and
 the robe clung to Hercules's body while the poison ate
 into his flesh. Hercules in his agony hurled Lichas into
 the sea. He then returned to Trachis, and caused himself
 to be burnt on a funeral pile on Mount Oeta. Milton
 transfers the whole scene from Enboea to Trachis.

l. 543. **Envenomed robe**—the robe was poisoned
 when it was steeped in the blood of the centaur Nessus.

l. 544. **Through pain**—the pain was caused by the
 poison eating into his flesh.

l. 547. **Retreated**—having retired.

l. 549. **Hapless**—unfortunate.

l. 550. **Doom of battle**—i.e., the issue of the battle
 that decided their fate. **Fate**—fixed fate.

l. 551. **Virtue**—physical prowess. **Enthrall**—enslave.
Force—i.e., the superior force of their enemy. **Chance**—
 accident or a mere turn of circumstance.

l. 552. **Partial**—biassed in favour of themselves.

l. 553. **What could it**—what could it be.

l. 554. **Suspended**—held in rapt attention. **Ravish-**
ment—transport; rapture. *Took* means captivated.

l. 556. **Eloquence the soul**—eloquence charms the
 •luos

l. 557. **Retired**—solitary.

l. 558. **Elevate**—elevated. **Reasoned**—discoursed.

l. 559. **Providence**—care and guardianship of God. **Providence.....Fate**—"The so-called Free-will controversy was a great subject of discussion from the Middle Ages onward..... The problem was how to reconcile the fact that a man was responsible for his actions and marked out his own salvation with the express statement of St. Paul that in God's foreknowledge certain persons were foreordained to be saved. Such persons were called "the elect," and from the time of St. Paul to that of Cromwell there was apt to be some difficulty in persuading them that they had any need to act righteously at all."

l. 560. **Foreknowledge absolute**—foreknowledge covering all future events.

l. 561. **Found no end**—reached no satisfactory conclusion. **In.....lost**—bogged down in the intricacies of the problem.

l. 562. **Of good.....then**—the Greek philosophers discussed the problem of good and evil, happiness and misery. Aristotle maintained that happiness is the end of life; the Stoics contended that virtue lies in freedom from passion—"apathy."

l. 564. **Apathy**—indifference to pain and pleasure—and it was the Stoic cult.

l. 565. **Vain wisdom.....philosophy**—because this abstract discussion leads now here.

l. 566. **Pleasing sorcery**—enchantment of discourse. **Charm**—dispel as by charm.

l. 568. **Fallacious hope**—hoping on false grounds. **Obdured**—obdurate or hardened. A proleptic use—arming the threat with patience till it becomes hardened.

l. 569. **Triple steel**—threefold armour.

l. 570. **Squadrons**—troops. **Gross**—densely packed.

l. 571. **Discover**—explore.

l. 572. **Clime**—climate or region.

ls. 573-574. **Bend.....march**—take their flight in four different directions.

l. 575. **Disgorge**—pour out.

l. 576. **Baleful**—harmful.

l. 577. **Abhorred Styx**—the Styx (from Greek *stugeo*, I hate) was the principle river of the nether world (*Hades*) in Greek mythology.

l. 578. **Acheron**—the river of sorrow from Greek *achos*, pain). It was a river in Epirus which flowed underground for part of its course.

l. 579. **Cocytus**—the river of lamentation (from Greek *kakutos*).

l. 580. **Rueful stream**—i.e., the Cocytus. It rang with the cries of woe begone souls.

Phlegeton—the river that was a flaming fire (from Greek *phlego*, blaze).

l. 581. **Inflame**—inflame the mind.

l. 583. **Lethe**—the river of forgetfulness in Hades. All souls on entering Hades drank of the Lethe, and forgot their life on earth. **Oblivion**—forgetfulness.

l. 584. **Labyrinth**—network of streams.

l. 587. **A frozen continent**—a kind of Arctic region, partly of firm land, and partly of quicksand.

l. 590. **Thaws**—mel.s.

l. 591. **Pile**—building.

l. 592. **Serbonian bag**—on the north-east coast of Egypt. According to Diodorus Siculus it had swallowed up whole armies. Darius Ochus, when invading Egypt, lost part of his army here.

l. 593. **Damiata**—on the right bank of the principal eastern mouth of the Nile. **Mount Casius**—near Pelusium in Egypt.

l. 594. **Parching**—dry and hot.

l. 595. **Frere**—frostily. **Cold.....fire**—cold here has a stinging sensation like fire.

l. 596. **Harpy-footed Furies**—the harpies were

half birds and half women, and the Furies were the avenging deities in Greek mythology, but they did not have taloned feet like the harpies. **Haled**—dragged.

l. 597. **Revolutions**—recurring periods of time.

l. 598. **By turns**—alternately.

l. 600. **Starve**—afflict with cold.

l. 601. **Soft ethereal warmth**—ethereal is applied to angels and to all that belongs to them; the phrase means the bodies of angels rendered effeminate by warmth. **Pine**—languish.

l. 602. **Immovable**—motionless. **Infixed**—stuck fast.

l. 604. **Sound**—narrow channel. **Ferry.....sound**—the idea is borrowed from Charon ferrying souls across the Styx in Hades.

l. 605. **Augment**—increase.

l. 607. **The tempting stream**—the Lethe which would still their pain and anguish.

l. 610. **Withstands**—opposes.

l. 611. **Medusa**—a Gorgon, at the sight of whose face the beholder turned into stone.

l. 612. **Ford**—the stream that can be crossed on foot.

l. 613. **Wight**—person.

l. 614. **Tantalus**—Tantalus was punished by being placed in a lake under trees, the branches of which were loaded with fruit; when he reached up to the fruit, the branches swung up, and when he wanted to drink, the water slipped away from under his feet. **Roving**—wandering.

l. 615. **Confused**—disorderly. **Forlorn**—abandoned to their fate.

l. 617. **Lamentable lot**—the lot or fate that forbade them rest and respite.

l. 619. **Dolorous**—full of grief.

l. 620. **Alp**—high mountain.

- l. 624. **For**.....**good**—for evil seems to be the only good that flourishes there.
- l. 625. **Perverse**—turned away from what is right ; wilfully wrong or evil. **All**.....**things**—*i.e.*, creatures of unnatural size or shape.
- l. 627. **Fables**—classical legends. **Feigned**—imagined.
- l. 628. **Hydrass**—water-snakes. **Chimaeras**—fire-breathing monsters with the head of a lion, the body of a goat and the tail of a serpent.
- ls. 629-680. Satan, starting on his journey, looks here and there for the gates of hell. He is compared to a fleet, seen far out at sea, and seeming to be suspended in the clouds (an optical illusion). When he reaches the gates, he finds Sin and Death guarding them. Death challenges him, and obstructs his passage.
- l. 629. **Adversary**—Satan is a Hebrew word meaning adversary ; devil is from Greek and means slanderer. He is already a rebel against the suzerainty of God, and now he is going to seduce man—and so he is an enemy of both God and man.
- l. 630. **Inflamed**.....**design**—stirred up with a design (seduction of man) which he is intent on carrying out.
- l. 631. **Puts**.....**wings**—flies with the utmost rapidity.
- l. 632. **Explores**—it is a voyage of discovery, and so the word is appropriately used.
- l. 633. **Scours**—ranges about. **Coast**—side.
- l. 634. **Shaves**—skims. **With level wing**—moving in a horizontal plane above the surface of chaos. **Soars**—rises high.
- l. 635. **Fiery concave**—the vault of hell, charged with fire.
- l. 637. **Hangs**.....**clouds**—an optical illusion. The fleet, seen far out at sea, appears to be lifted above the horizon. The optical illusion is caused by intervening banks of cloud. **Equinoctial**—equatorial. "Milton

perhaps thought that the "trade winds" blew along the belt of the equator (the "doldrums"), a region remarkably free from winds. That *the equinoxes* (March 20 and September 23) have an effect upon the weather is an exploded superstition."

l. 638. **Bengala**—Bengal.

l. 639. **Ternate and Tidore**—two of the Spice Islands.

l. 640. **Trading flood**—the sea swept by Trade winds (winds blowing constantly towards the equator and taken advantage of by trading vessels).

l. 641. **The wide Ethiopian**—i.e., the Indian Ocean which washes the eastern shores of Ethiopia (part of Africa lying south of Egypt), and the western shores of India **Cape**—the Cape of Good Hope.

l. 642. **Stemming**—making headway. The stem is the front part of a vessel's keel. The ships are represented as sailing southwards to round the Cape of Good Hope **Pole**—south pole.

l. 647. **Impenetrable**—that cannot be pierced through. **Impaled**—fenced in. **Circling**—surrounding.

l. 648. **Yet unconsumed**—remaining intact (not burnt out).

l. 651. **But.....fold**—the lower part of the body ended in a serpent's coil.

l. 652. **Voluminous**—immense.

l. 653. **Mortal sting**—Compare: "the sting of sin is death" (1 *Corinthians*. XV. 56)

l. 654. **Cry**—pack.

l. 655. **Cerberean**—Cerberus was the three-headed dog that guarded the gate of Hades in Greek mythology.

l. 656. **Peal**—a loud and repeated noise. List—pleased.

l. 657. **Kennel**—lie there as dogs lie in a kennel (house for dogs).

l. 660. **Vexed**—annoyed ; irritated. Those which vexed Scylla were far less abhorred (hateful) than these.

Scylla—a sea-monster who dwelt in a cave on one side of the Straits of Messina. She was represented as having six heads that barked like dogs, or having the lower part of her body begirt by ravening dogs. Milton means that Sin's hell-hounds were more horrible than Scylla's dogs. Scylla was once a fair nymph, beloved by the sea-god, Glancus, but was changed into a monster by Circe out of jealousy, who poisoned the sea in which she used to bathe.

l. 661. **Calabria**—South Italy. The name strictly belongs to the promontory east of the Gulf of Taranto. **Trincarian shore**—i.e., Sicily ("three-cornered land").

ls. 662-663. **Nor uglier follow**—nor uglier hounds follow the night-hag. **Night hag**—witches were supposed to ride through the air, attended by their familiars, i.e., evil spirits in animal form, generally the form of a dog or cat. In Dekker's *Witch of Edmonton* a dog appears as a familiar. Old women were sometimes burnt as witches because they happened to own uncannily clever dogs. **Called in secret**—summoned by rites of magic (as in *Macbeth*).

l. 664. **Lured**—attracted. **Infant blood**—unbaptized children were often killed by witches.

l. 665. **Lapland witches**—Lapland was famous for its dances of witches. **Labouring**—struggling to break through massive darkness.

l. 666. **Eclipses**—suffers eclipse. **At their charms**—as the result of their enchantment.

l. 667. **If shape.....none**—it seemed to be a mere phantom. The ill-defined shape or no shape at all adds to the ghastliness of Death.

l. 668. **Member**—functional organ of an animal body.

l. 669. **Or.....seemed**—Death was a shadowy figure.

l. 670. **For each.....either**—i.e., the shadow seemed to be a substance, and the substance seemed to be a shadow. Compare the description of Death in Spenser's *Faerie Queene*, vii

But after all came Life, and lastly Death,
 Death with most grim and grisly visage seen,
 Yet is he nought but parting of the breath,
 No aught to see, but like a shade to ween,
 Unbodied, unsoul'd, unheard, unseen.

l. 676. **Trembled**—under the heavy steps of Death though he was a mere shadow. It means confusion of matter and spirit.

l. 677. **Undaunted Fiend**—i.e., Satan. **Admired**—wondered.

l. 679. **Naught**—in no degree.

ls. 681-814. Satan wants to get through the gates of hell without asking leave of Death, and Death stands in his way, and casts in his teeth his late repulse from heaven and demands his surrender to him. They would have clashed but for Sin. They are about to rush upon each other like two black thunder-clouds over the Caspian when Sin comes in between them. She informs them that they are related as father and son. If they fight, as she tells them, they only please the Almighty, who desires the destruction of both.

l. 681. **Execrable**—accursed.

l. 683. **Miscreated**—misbegotten; deformed. **Forehead**—forehead. **Athwart**—across.

l. 685. **That.....assured**—be assured of that.

l. 686. **Taste**—feel the effects of. **Proof**—actual trial.

l. 688. **Goblin**—mischievous ugly demon.

l. 690. **Faith**—loyalty to the ruler of heaven.

l. 691. **Unbroken**—unviolated.

l. 692. **Drew.....him**—won over.

l. 693. **Conjured**—literally, sworn together; they joined in conspiracy.

l. 694. **Outcast from God**—expelled from God's presence.

l. 695. **Waste**—spend.

l. 696. **Reckon't.....Heaven**—*i.e.*, you hold yourself equal to the angels of heaven.

l. 697. **Hell-doomed**—condemned to suffer in hell. **Breath'st**—*i.e.*, utter.

l. 700. **False fugitive**—because he called himself a spirit of heaven while he had been banished from heaven. **To.....wings**—fly off as soon as you can.

l. 701. **Whip of scorpions**—"A Roman scourge armed with barbed points.....was called a *scorpio*."

l. 702. **Lingering**—delay in departing.

l. 704. **Grisly**—horrible to behold. **Terror**—a shape of terror.

l. 706. **Deform**—deformed.

l. 707. **Incensed**—enraged.

l. 709. **Fires**—blazes.

Ophiuchus—a constellation in the northern heavens that resembles the figure of a man holding a serpent in his hand.

l. 710. **From his horrid hair**—The comet was supposed to portend disastrous events such as war, plague, death of great men, the end of the world. The word, *comet*, means tressed hair, and so *horrid hair*.

ls. 712-713. **Their fatal hands.....intend**—each intends to finish the other with a single stroke, which will be fatal or deadly in action.

l. 715. **Heaven's artillery**—Thunder and Lightning. **Fraught**—laden.

l. 716. **Caspian**—noted for violent storms. **Front to front**—facing each other.

l. 717. **Hovering.....space**—pausing for a while.

l. 720. **So matched they stood**—they stood facing each other, while each seemed the equal of the other.

l. 721. **But once more**—the reference is to the Temptation and Resurrection of Christ.

l. 723. **Had.....achieved**—would have been achieved.

l. 725. **Fatal**—fraught with destiny.

- l.* 730. **For whom**—*i.e.*, for the ruler of heaven.
- l.* 732. **Ordained**—destined.
- l.* 733. **Whate'er.....bids**—Sin censures the justice of God ; His justice is nothing but the expression of His anger.
- l.* 735. **Pest**—a person who is noxious or troublesome.
- l.* 736. **Forbore**—refrained. **Then.....returned**—then Satan replied thus to her.
- l.* 737. **Outcry**—scream and protest.
- l.* 738. **Thou interposest**—you put in.
- l.* 739. **Prevented**—forestalled. **Spares.....deed**—*i.e.*, refrains from accomplishing the purpose.
- l.* 741. **Double-formed**—because she is both a woman and serpent.
- l.* 743. **Phantasm**—shadowy figure.
- l.* 749. **At the assembly**—at the assembly of Satan and his followers, where war in heaven was first mooted.
- l.* 750. **Seraphim.....combined**—angels of the highest order who conspired with Satan.
- ls.* 752-753. **All.....thee**—the hint is taken from Greek mythology which tells us that the goddess Minerva sprang all armed out of the head of Zeus. "Sin came into being in the mind of Satan when he conceived his rebellion (*Masson*).
- Surprised thee**—suddenly seized you. **Dim.....eyes**—your eyes lost their lustre. **Dizzy swam**—the eyes rolled blankly.
- l.* 754. **Flames**—burning vapour.
- l.* 755. **On.....wide**—when the left side of the heaven opened.
- l.* 757. **Shining heavenly fair**—shining as lovely as a heavenly creature.
- l.* 758. **Amazement**—a stronger word than astonishment.
- l.* 759. **All.....Heaven**—the body of angels. **Back.....recoiled**—they shrank back.

- l. 761. **Portentous**—foreboding evil. **Familiar grown**—when the angels of heaven became used to my presence.
- l. 763. **The most averse**—one turned away in mind from me.
- l. 765. **Becam'st enamoured**—you fell in love with me.
- l. 766. **In secret**—*i.e.*, in secret amour.
- l. 767. **A growing burden**—*i.e.*, a child. **War**—rebellion of the angels and war in heaven.
- l. 768. **Fields**—battles.
- l. 770. **Rout**—defeat followed by disordered flight.
- l. 771. **Empyrean**—heaven.
- l. 772. **Pitch**—height.
- l. 777. **Pensive**—brooding ; lost in thought.
- l. 779. **Excessive grown**—expanded.
- l. 780. **Progidious**—very great in extent. **Rueful throes**—agonizing pains of child-bearing.
- l. 783. **Entroils**—bowels.
- l. 784. **Distorted**—twisted. **Nether shape**—the lower part of the body.
- l. 785. **Inbred**—begotten within me.
- l. 786. **Brandishing**—waving.
- l. 793. **In embraces**.....**foul**—*i.e.*, in incestuous union forced upon her by her son, Death.
- l. 795. **These yelling monsters**—"These are the mental torments that are the consequences of Sin, and they are rendered more grievous by the idea of death"
(*Keightley*).
- ls. 796-797. **Hourly**.....**born**—the numbers of her offspring multiplying every hour.
- l. 800. **Repast**—meal. The evil thoughts hourly conceived by Sin return to prey upon the mind of the sinner.
- l. 801. **With conscious terrors**—*i.e.*, as conscious agents of terror.

l. 802. **Intermission**—respite.

l. 803. **In opposition**—opposite me.

l. 304. **Sets them on**—incites them.

l. 806. **But that**—except that.

l. 807. **His end.....involved**—Death comes into the world along with Sin, and with Sin ceasing to exist, Death will be no more.

l. 808. **Bitter morsel**—morsel is a mouthful or bite, but it will be 'bitter' because it will kill death. **Bane**—destruction.

l. 809. **So Fate pronounced**—Fate, as we have pointed out above, is a power superior to God. Even God is subject to Fate. "Milton with great propriety makes the fallen angels and Sin here attribute events to Fate without any mention of the Supreme Being" (*Newton*).

l. 812. **Invulnerable**—incapable of being wounded. **Arms**—armour.

l. 813. **Tempered heavenly**—made of heavenly material by proper mixing. **Mortal dint**—the deadly stroke of the dart, wielded by death.

l. 814. **Save**—except.

ls. 815-839. Satan speaks in a very conciliatory tone to his daughter, and informs her of his present mission. He promises to her and her son easy access to the new world where they can live at ease and feed themselves in full. They are both delighted to hear it. Now denying any allegiance to God, she takes the key from her side, and turning it in the intricate lock, throws the gates of hell open, and the smoke of hell spurts forth as from a furnace-mouth.

ls. 815-816. **Lore**—hint. **The subtle.....learned**—Satan learnt that it would be no good fighting with Death. **Smooth**—i.e., in a conciliatory tone.

l. 818. **Pledge**—offspring.

l. 819. **Dalliance**—love-sports.

l. 820. **Dire change**—reversal of circumstance—their defeat and expulsion from heaven.

l. 825. **Pretences**—claims.

l. 827. **Uncouth**—unknown. **Errand**—mission. **One for all**—he alone sacrificing himself for the good of all. Satan takes credit for both courage and self-sacrifice.

l. 829. **Unfounded**—bottomless. **Void**—empty or matterless space.

ls. 830-831. **A place.....should**—a place of which it was foretold that it should be *i.e.*, come into existence. **Concurring signs**—signs that bore out the prophecy.

l. 833. **Purliens**—outskirts.

l. 834. **Upstart creatures**—the race of men, inferior to angels as they are, are now intended to replace the rebel angels; so they are upstarts, suddenly raised to power.

l. 835. **More removed**—because the race of man has not been admitted to heaven, but has been put in a new world on the outskirts of heaven.

l. 836. **Surcharged**—burdened. **Potent multitude**—*i.e.*, multiplying mankind.

l. 837. **Hap**—happen. **Move.....broils**—stir fresh discords. **Aught**—anything.

l. 838. **Than.....designed**—whether anything else than what I know or tell you is kept hidden, but intended to be accomplished. **Haste**—hasten.

l. 841. **Unseen**—*i.e.*, on earth they will not appear in their visible shape. Sin will be active on earth in luring men and women to transgression of God's laws, in setting them against God, and then they will become victims of Death.

l. 842. **Buxom**—yielding, unresisting. **Embalmed**—fragrant.

l. 844. **Immeasurably**—in super-abundance.

l. 846. **Grinned**—showed his teeth by way of a smile. **Ghastly**—hideous and grisly.

l. 847. **His famine**—his eternal hunger. **Maw**—stomach.

l. 848. **That good hour**—when they would enter the new world.

l. 849. **Bespake**—addressed.

l. 850. **Due**—lawful claim.

l. 853. **Adamantine**—impregnable. **Force**—physical strength or might of a person.

l. 854. **Interpose**—thrust in.

l. 855. **O'ermatched**—defeated by superior skill. **Living might**—might of a living person.

l. 856. **But what.....above**—it is no duty of mine to obey him.

l. 858. **Tartarus**—the deepest pit of the lower world—a gloomy prison in which the wicked were punished.

l. 859. **Hateful office**—the duty that I hate.

Inhabitant.....heavenly born—when I was born in heaven, and should have a place in heaven.

Clamours—the incessant barking of hell hounds. **Compass'd round**—surrounded.

l. 863. **Brood**—children.

l. 866. **Whom follow**—whom can I follow but you?

l. 867. **World of light and bliss**—as contrasted with hell which is a world of perpetual darkness and misery.

l. 868. **The gods.....ease**—Sin speaks here according to the Epicurean notion of the life of the Gods. In Tennyson's *Lotos Eaters*, it is alluded to:

to live and lie reclined

On the hills, like gods together, careless of mankind.

l. 869. **At thy right hand**—"as the Son sits in Heaven" (*Keightley*).

N.B. Garnet points out as a flaw in the construction of *Paradise Lost* that God should have entrusted the key of the hell-gates to Sin when she would naturally ally herself with Satan, and let him out of hell.

l. 872. **Fatal**—fateful, because it proved the sad instrument of all the woe of mankind.

l. 873. **Bestial trail**—serpentine body.

l. 874. **Portcullis**—a strong sliding door made to protect a gate. **Up-drew**—lifted up.

l. 875. **Stygian Powers**—inhabitants of hell.

l. 877. **Intricate**—complicated. **Wards**—the *ward* is “the projection inside a lock or the corresponding notch in the bit of a key, or simply a bolt.”

l. 878. **Massy**—massive.

l. 880. **Impetuous**—violent. **Recoil**—act of springing back. **Jarring**—discordant.

l. 881. **Grate**—produce a harsh sound.

l. 883. **Erabus**—one of the names of Hades, the nether world in Greek mythology ; here it is applied to hell.

l. 884. **Excelled her power**—was beyond her power.

l. 887. **Bannered host**—an army marching under a flag.

l. 886. **Loose array**—straggling ranks.

l. 889. **Redounding**—overflowing.

ls. 890-1009. Chaos, all compact of darkness, confusion and tumult, presents a problem to Satan, but Satan reckes little of it. He plunges straight into the smoke that issues from the gates, and keeps floating in the air ; and then when he meets a vacuity, he has to come down. Now he has to struggle on, “half on foot, half flying” till he reaches the court and capital of Chaos. He easily wins over Chaos by pledging to win back his lost territory for him—the territory that has been integrated into hell below and the universe above. Chaos wishes good speed and directs him on his journey.

l. 891. **The secrets.....Deep**—the recesses of age-old, primeval chaos.

Illimitable—unlimited. **Without bound**—“The denial to the contents of chaos of bound, dimension, length, breadth, height, time and place, gives as it were a sudden wrench or shock to the imagination ; inasmuch as, at the very moment when the poet is compelling his readers vividly to fancy the upward darkness as a vast material deep, he snatches from them those very qualities which are

inseparable from the thoughts of matter, and which, by the structure of our minds, constitute conceivability.²
(*Masson*)

l. 894. **Eldest Night**—Spenser addresses Night as :

O thou most ancient grandmother of all
Milton conceives Night as the wife of Chaos.

l. 895. **Ancestors of Nature**—Chaos and Night provided materials out of which the world was formed. They represent primeval matter.

l. 896. **Eternal anarchy**—in the region over which Chaos rules there is absence of order ; it is a region of confusion and tumult—it is matter unorganized.

l. 897. **By.....stand**—are based upon confusion or disorder.

l. 898. **Hot.....Dry**—these are more primitive than Earth, Air, Fire and Water. Hot plus Dry produced Fire ; Cold plus Dry produced Air ; Hot plus Moist produced Earth ; Cold plus Moist produced Water.

l. 900. **Embryon atoms**—atoms which were the germs of things. *N.B.* the Greek philosophers—Democritus and Epicurus—conceived the world as springing out of atoms that combined fortuitously in a void. The atoms are represented here as struggling against each other for supremacy ; they are little soldiers rallying round their several standards. As Ovid's account of Chaos goes (*in Metamorphoses*). "Cold things fought with hot, moist things with dry, soft things with hard, and heavy things with light."

l. 901. **Faction**—party. **Clans**—here, organizations.

l. 902. **Light-armed or heavy**—like the light-armed and heavy-armed soldiers of ancient Greece.

l. 903. **Populous**—in great masses.

l. 904. **Barca or Cyrene**—each is a Greek colony on the coast of Africa between Egypt and Carthage. **Torrid**—parched and dry with the heat of the sun.

l. 905-906. **Levied.....wings**—A sandstorm in the desert is described here. **Levied**—raised. **Poise**—give weight to.

l. 907. **He.....moment—i.e.**, he to whom these most adhere (*i.e.*, the atoms rally), is victorious for a while. **Umpire**—one to whose arbitration a question is referred.

l. 908. **Embroids**—incites. **Fray**—strife.

l. 909. **By.....reigns**—Chaos can reign only because there is constant strife among atoms. **Arbitor**—one whose power of deciding and governing is unlimited ; an absolute ruler.

l. 910. **Chance**—"The highest tribunal of all is that of Chance. The relations between Chaos and Chance are suggestive of those between the Almighty and Fate, as these last are conceived by Satan."

l. 911. **Perhaps her grave**—Nature came out of Chaos and will go back into Chaos again. Chaos is unorganized matter—and is a primeval state of things.

l. 913. **All these**—earth, water, air and fire—the four elements. **In.....mixed—i.e.**, these elements came together and combined as in marriage, and produced the world. **Causes—i.e.**, material causes for the production of a thing.

l. 914. **Confused**—in disorder (because there was a clash between the atoms, yet one particular atom united with another—and these were "pregnant causes" for the production of the world).

l. 915. **Unless.....ordain**—the idea is then that God finally determined the creation of the world out of the conflicting atoms. *N. B.* It may be stated here, in deference to the purely scientific conception of the world, that God, if there is a God at all, could have nothing to do with the creation of the world. Heraclitus, an ancient Greek philosopher, hits the truth when, we conceive of chaos or unorganized matter, or of the clash of atoms, which Milton conceives here, and from which the world finally sprang. Heraclitus says, "Strife is father and king of all." Milton pictures here the strife of atoms, from which arose the world. Heraclitus held that opposites pass over into one another—"cold becomes warm, hot becomes cold, the moist becomes dry, the dry becomes moist". The world comes into being from this

process after all. Heraclitus says—and this seems to be the essential truth: "Everything proceeds according to necessity." God could not have then ordained the atoms into building up the world.

l. 919. **Frith**—arm of the sea ; estuary.

l. 920. **Pealed**—stunned.

l. 922. **Bellona**—the Roman goddess of war. **Storms**—assails.

l. 923. **Bent**—determined. **Rase**—demolish ; level with the ground.

l. 926. **Axle**—the axis, the imaginary line about which a body rotates.

l. 927. **Steadfast Earth**—earth fixed in the centre of the earth, according to the Ptolemaic theory. **Vans**—wings.

l. 927. **Surging**—rising and rolling onwards as waves.

l. 929. **Spurns**—kicks off, and, therefore, rises off the ground.

l. 930. **Chair**—i.e., chariot.

l. 930. **Audacious**—bold. **That.....failing**—the volume of smoke failing to support him in the air.

l. 931. **A vast vacuity**—immense unfilled space ("a medium too attenuated to give his wings sufficient purchase").

l. 933. **Plumb-down**—perpendicularly downwards.

l. 925. **Ill chance**—It is described as an "ill chance" because the lifting up of Satan by a repelling blast of cloud proved fatal to mankind.

l. 936. **Rebuff**—blast. **tumultuous**—unruly.

l. 937. **Instinct with**—driven by. **Fire**—perhaps lightning. **Nitre**—perhaps gunpowder.

l. 938. **Aloft**—high up in the air. **That fury stayed**—when the impetus of the tumultuous cloud had stopped.

l. 939. **Boggy Syrtis**—soft quicksand. Syrtis is the

name of two famous quicksands—one in the Gulph of Sydra and the other in the Gulph of Gabes.

l. 940. **Nigh**—nearly. **Foundered**—sunk in.

l. 941. **Crude consistence**—half-formed matter.

l. 942. **Both oar and sail**—the oar is his foot, and the sail is his wing. "As the air and water are both fluids, the metaphors taken from the one are often applied to the other, and flying is compared to sailing, and sailing to flying. So Spenser, *Faery Queene* l. 11. 10.

His flagging wings when forth he did display
Were like two sails" (*Newton*).

l. 943. **Gryphon**—griffin, a fabulous animal with the head and wings of an eagle and the body of a lion. The griffins guarded the gold mines in the neighbourhood of Scythia.

l. 945. **Arimaspians**—One-eyed people who stole gold from the griffins. Compare: "Towards the north of Europe there is apparently far the most gold, but how it is produced I can not say with certainty. There is a story that the Arimaspians, one-eyed men, steal it from the gryphons" (*Herodotus*)

l. 946. **Wakeful custody**—vigilant watch. **Purloined**—stolen.

l. 948. **Steep**—hill. **Strait**—narrow passage. **Dense**—condensed. **Rare**—not dense; of slight consistence.

l. 951. **Hubbub**—uproar.

l. 952. **Stunning**—deafening.

l. 954. **Vehemence**—intensity. **Plies**—directs his course.

l. 955. **Undaunted**—fearless.

l. 956. **Nethermost Abyss**—the lowest depth of hell.

l. 957. **In that noise reside**—noise is spoken of as a concrete thing.

l. 958. **Nearest.....darkness**—i.e., Chaos fringing on heaven.

l. 959. **Light**—i.e., the light of heaven.

l. 962. **Sable-vested**—robed in black.

l. 965. **Orcus**—rarely a distinction is made between Pluto and Orcus. Orcus was the god of *death*, and Pluto was the god of the *dead*. **Ades**—or Hades, really “the invisible one”, god of the lower world.

l. 964. **Demogorgon**—a devil of classical origin ranking in the demonology beside Beelzebub. “Though styled the oldest of the gods, he probably came into existence about 400 A. D., and passed through the hands of Lactantius, Ariosto, and Spenser to Milton.” Demogorgon was rather an object of terror than worship.

l. 966. **Embroided**—thrown into tumult.

l. 967. **With.....mouths**—“because while Truth is one, Error is infinite.” Discord is represented as many voiced.

l. 970. **I.....spy**—Satan at once disarms their suspicion.

l. 972. **Secrets**—secret places. **By constraint**—under compulsion. Secondly, Satan appeals to their sympathy.

l. 974. **Spacious empire**—the vast region of chaos. **Light**—*i.e.*, contiguity of heaven. Chaos is full of darkness; Satan is on his way to the frontier of Chaos where the light of heaven breaks in.

l. 976. **Readiest path**—easiest way.

l. 977. **Confine with**—border upon.

l. 978. **Ethereal king**—ruler of heaven.

l. 980. **Profound**—the abyss of chaos.

l. 982. **Behoof**—advantage.

l. 983. **All.....expelled**—refers to the new world, created out of chaos, and inhabited by man. So man is the usurper, and Satan is going to expel him and reunite the world with chaos.

l. 984. **Original darkness**—*i.e.*, chaos of which the new world first formed a part. **Sway**—rule.

l. 985. **Which.....journey**—which is the object of my present journey.

l. 987. **Yours.....revenge**—you regain your lost dominion, and I satisfy my revenge.

l. 988. **Thus Satan**—thus Satan spoke. **Anarch**—Chaos is Anarch because he rules the region of darkness, confusion and tumult.

l. 989. **Faltering speech**—confusion in his speech. **Visage incomposed**—distraction in his features.

l. 992. **Made head**—led an army.

l. 994. **Fled.....silence**—when the fallen angels made their way through chaos, there was a great deal of tumult and uproar. **Frighted**—frightened.

l. 995. **With.....rout**—with great devastation and confusion.

l. 997. **Victorious bands**—the angels who were victorious over Satan and his followers. The victorious pursued Satan and his followers.

l. 1000. **That little.....defend**—the small portion of dominion that is still left in my possession, and which I must defend.

l. 1001. **Encroached.....broils**—*N.B.* The point is whether we should read “our intestine broils,” or “your intestine broils.” As a matter of fact it is the civil war in heaven, started by Satan, that has caused loss of dominion to Chaos or Anarch. ‘Our’ is the original reading. Verity says, “the point of *our* seems to me to be that Chaos thereby proclaims himself an ally with Satan against their common foe—their cause is the same.” Scrimgeour explains, “Retaining ‘our’ the sense would be that the civil confusion prevailing in Chaos has exposed its frontiers to attack and is thus responsible for the loss of these great tracts of territory.” We may also consider the explanation by Hollingworth and Watt: “Though the throne of Chaos stood by disorder, that very disorder weakened his sceptre when he had to contend against the power of Heaven. Milton having lived through the civil wars spoke from experience of the effects of intestine strife. The strife of the angels was not intestine from chaos’ point of view, and though it cost him territory, it did not weaken his govern-

ment. Chaos in his speech is carefully characterised as a weak, old, querulous, unenterprising, and cowardly king.

l. 1005. **Linked.....chain**—This seems to be borrowed from Homer's *Iliad*, viii. 25 which mentions a golden chain by which Jupiter held up the earth suspended to it. Tennyson in his *Morte d' Arthur* uses it in a symbolical sense :

For so the whole round world is every way
Bound by gold chains about the feet of God.

l. 1008. **So.....danger**—The nearer the goal you are the greater is your danger. **Speed**—have success.

l. 1009. **Havoc**—destruction.

ls. 1010-1055. After taking leave of Chaos Satan continues his journey and meets with still greater hardship than Jason and his companions met, when passing the Symplegades, or Ulysses and his companions passing through Scylla and Charybdis. But soon the darkness begins to melt away, and then he beholds Heaven a great way off, and also the world suspended to it by a golden chain. To the new world he speeds his way with the burning thought of revenge.

l. 1010. **Staid**—stopped.

l. 1011. **His sea.....shore**—his goal was within reach.

l. 1012. **Alacrity**—speed.

l. 1013. **Pyramid**—derived from Greek *pur*, fire.

l. 1014. **Shock**—impetus.

l. 1015. **Fighting elements**—warring atoms.

l. 1016. **Harder beset**—meeting with greater hardship.

l. 1017. **Argo**—the ship that carried Jason and his companions to Colchis in quest of the golden fleece.

l. 1018. **Bosporus**—ancient name of the Straits of Constantinople. **Justling rocks**—two rocks near the mouth of the Bosporus where it joins the Euxine (the Black Sea) ; they were supposed to clash together when a ship passed in between. They were called Symphlegades

(syn : *plessein*, to strike). Jason managed to sail fast in safety by following the instructions of the seer Phineus.

l. 1019. **Larboard**—the ship's left hand side.

l. 1020. **Charybdis**—a rock or whirlpool on the Sicilian side of the Straits of Messina; on the other side was Scylla, a rock rather than a whirlpool. In shunning Charybdis Ulysses came close enough to Scylla, and could escape only when the monster Scylla devoured part of his crew. Ulysses sacrificed part of his crew rather than risk the destruction of the whole.

l. 1022. **With.....be**—repeated for the sake of emphasis.

l. 1024. **Strange alteration**—some change took place in the structure of the universe after the fall of man. **Amain**—with might and main.

l. 1025. **Such.....Heaven**—God ordained that Sin and Death should follow Satan on his track and work to the same purpose (seduction of man) as he.

l. 1026. **Paved.....way**—i.e., built a bridge. It is described in detail in Book X. It was undertaken soon after the fall of man. When Satan's success was communicated to Sin and Death, they had a mind to take possession of the new world at once, and started throwing a causeway across Chaos. This was by way of linking up hell and the world.

l. 1028. **Tamely endured**—submitted to the building of the bridge without resistance.

l. 1029. **Utmost Orb**—the outermost of the ten concentric spheres, supposed to revolve every twenty-four hours round the earth as their centre. This sphere was called *Primum Mobile* (first moved).

l. 1030. **Frail world**—because it was inhabited by man who was easily open to temptation. **Perverse**—evil-minded.

l. 1031. **Intercourse**—communication.

l. 1032-1033. **To tempt.....grace**—It is to be supposed that the bridge connecting hell and the world still

exists and that the rebel angels ('spirits perverse') pass to and fro across it to tempt men and women on earth except those who are protected by good angels by the special favour of God. **Except whom**—except those whom.

l. 1034. **Influence**—literally in-flowing.

l. 1037. **A glimmering dawn**—a faint streak of light as at dawn. **Here Nature**—"Between the realms of Chaos and the universe there is a margin of neutral territory, not altogether under misrule yet not altogether subject to nature's laws."

l. 1039. **Outmost works**—advanced fortifications.

l. 1041. **That**—so that.

l. 1042. **Wafts**—passes lightly along. **Dubious**—glimmering ; doubtful.

l. 1044. **Through.....torn**—this is what happens to a storm-tossed vessel. **Shrouds**—ship's rigging. **Tackle**—ropes of a ship ; cordage.

l. 1045. **Emptier waste**—the vast vacuity ; space voider of solid material than hell.

l. 1046. **Weighs**—poises ; balances

l. 1047. **Circuit**—space enclosed within certain limits ; area. **Undetermined.....round**—"Its extent was such that from the portion that was seen the eye could not determine whether its margin was straight or curved" (*Keightley*).

l. 1049. **Opal**—i.e., opalescent, making a display of variegated colours.

l. 1051. **Sapphire**—a transparent blue precious stone. **Native seat**—original dwelling place.

l. 1052. **Pendent**—suspended. **World**—if it meant the earth, it must have been hidden from view within the hard, opaque exterior of the *Primum Mobile*.

l. 1054. **Fraught**—laden. **Mischievous**—revenge—revenge to be executed by seducing man.

l. 1055. **Accursed**—Satan is a cursed spirit. **Cursed hour**—fatal hour. **Hies**—hastens.

QUESTIONS AND ANSWERS

Q. 1. Do you agree with the view that Milton was a belated child of the Renaissance ?

Ans. See Introduction (*The Age and Time of Milton*). The following points may be considered :

The Renaissance meant, as we understand, the revival of the study of the classics, starting with the fall of Constantinople in 1453 and the dispersal of Greek scholars, throughout Europe. The Renaissance generated a new spirit—a free play of intelligence. Sometimes it has been identified with *humanism*. In any case it meant a break-away from the medieval spirit—the narrow outlook, the monasticism and church discipline, the inhibition of passion and imagination, the other-worldly outlook.

Now from the Renaissance Milton inherited his love of pagan learning, his love of beauty, individualism and passionate love of freedom. But he had a stern and serious spirit. The intellectual emancipation that was a gift of the Renaissance, was certainly Milton's, but a counter-force began to work in Milton—it was the Reformation. In the beginning the two forces—the Renaissance and the Reformation—worked harmoniously. Later the religious issue became more and more serious with certain sections of people. Milton's austere spirit came to be attracted more and more by Puritanism. *Paradise Lost* has been regarded by some as an epic of militant Puritanism. Religious and political liberty become a main issue with Milton. It is traceable to individualism which the Renaissance brought to mankind.

Milton's earlier poetry—*L'Allegro*, *Il Penseroso*, *Comus* and *Lycidas* have more of the spirit of the Renaissance than of Puritanism that warped the poet's mind. The first hint of Puritanism is in *Comus*; it becomes more explicit in *Lycidas* in his attack on the Anglican church. Yet even in *Lycidas*, a pastoral elegy which derives from pagan

learning and scholarship, Milton follows the literary spirit and tradition of the Renaissance.

If Puritanism shaped his mental outlook later and seemed to have produced narrowness of perception—for it was a curb on the free play of intelligence—Milton could never detach himself from pagan learning, which is an important and inescapable element in his later poems—*Paradise Lost*, *Paradise Regained* and *Samson Agonistes*. For example, *Samson Agonistes* is modelled on a classical tragedy, even though the theme is taken from the Old Testament and seems to suit his fortunes. Let it be noted here incidentally that Milton is an extremely individualistic poet. Milton has never been able to escape from his personality either in *Paradise Lost* or in *Samson Agonistes* though their form and subject demand an essentially objective treatment. Milton inherited Renaissance culture, Renaissance love of beauty, Renaissance inquisitiveness. He was born in an age too late when the issue of political and religious liberty (which is traceable again to the Renaissance gift of individualism) might have compromised the graces and accomplishments of the Renaissance. At least it seems to have been the case so far as Milton was concerned. Renaissance culture made Milton what he is, and he could never wholly abandon it, whatever changes in the other direction might have taken place in him. He seems never to have been at ease in Zion. His was a divided self, and if he was conscious of the conflict as he could not but be, he was able to relegate it to a remote chamber of the mind, such was the force of his will.

Q. 2. Discuss that Milton is a poet of superb imagination.

Ans. See Introduction (*Chief Features of his Poetry*).

Q. 3. Write a note on Milton's use of similes.
(Agra University)

Ans. See Introduction (*Milton's Similes*).

Q. 4. Show how Satan is an embodiment of Renaissance spirit of challenge, inquiry, and adventure. (Agra University)

Ans. In *Paradise Lost* Milton sets out to justify the

ways of God to men. It is an objective which, some agree, has been achieved by Milton, particularly when *Paradise Regained* is completed. Read as a theological thesis, *Paradise Lost* may support the view. If *Paradise Lost* is considered as an artistic product, it gives a different impression. Satan will certainly appear as the hero of the epic, however, divergent may be the views about it. Satan has the reader's sympathy and has even Milton's sympathy even if Milton does not know it.

It may be that unconsciously Milton projects much of himself into Satan. The Renaissance spirit in Milton in its fading glow, lights up the mind of Satan. The revolt of the angels in heaven begins with Satan's challenge of the autocracy of God. Milton makes Satan a Republican like himself. If it were not shocking impiety to some Christians, God might be put in the place of Charles I, and then Milton would be Satan.

The love of personal freedom characterizes Satan and, Milton. We may say that this love of liberty springs from a keen consciousness of individuality which the Renaissance had developed. The Renaissance meant again a broadening of the horizon of the mind—it was in fact a quest for knowledge. The human mind seemed to have recognized no limit to passion and search for knowledge, to longing and aspiration ; and it was a spirit that dared and staked all (and such a spirit is reflected in Marlowe's *Dr. Faustus*).

This all-daring spirit of adventure is in Satan. It draws from his supreme intellectual powers, not from his physical strength and prowess. Satan is, it should not be forgotten, pre-eminently an intellectual figure. He will match God by his intellect, if not by physical power. If he is going to wage endless war with God, he will pit his intellect against God's superior advantage in sheer brute force, for he attributes God's success to his thunderbolt. He has been subjected to direct physical suffering, but he finally triumphs over it. He rallies his followers with swords (which display again his intellectual pre-eminence), banishing despair and weariness of spirit. His own spirit remains unconquerable and he infuses the same spirit in his followers.

The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.

The mind that can defy all circumstances and perils, reflects the new spirit of the Renaissance.

The rumour of a new world to be created where a new race is to be placed to supplant the fallen angels, seen in Satan's mind working. There is as much of Renaissance curiosity—the quest for the new and strange—in it as in the daring spirit, generated by the Renaissance. Against the background of Renaissance culture a character like Satan could have been conceived and executed.

Q. 5. "Milton seems to have lavished all the force of his imagination, and even of his sympathy, upon the arch-rebel, whose indomitable will beneath adversity was in many respects akin to his own." Elucidate.

Ans. See Introduction (*Character of Satan*).

Q. 6. *Paradise Lost* is a very revelation, however sublime, of Milton's intense egotism. Examine. (Agra University)

Ans. See Introduction (*Milton's Self-revelation*).

Q. 7. "Devoutly, but mechanically, Milton paid lip-service to the duty of obedience, but in his heart he was chanting a hymn to freedom and rebellion." Explain and illustrate. (Agra University)

Ans. Milton's object in *Paradise Lost* is to justify the ways of God to men. And he begins with the expulsion of Satan and the rebel angels from heaven. He does seem to condemn Satan and his followers for their act of rebellion. But the way in which Satan is presented to us by Milton contradicts his own purpose, viz., justifying the ways of God to men. It is true that man is tempted by Satan, as a result of which he is cast out of Paradise. Then Jesus Christ comes into the world to redeem man. It is the old Bible story. Milton makes it the basis of his epic.

But what we see in *Paradise Lost* at least in the earlier books, is that all interest is concentrated on Satan. He is made a heroic figure, and he enforces our admiration.

The depth of hell is revealed to us. It is a place of unimaginable torment for Satan and his followers. Yet Satan soon rallies his followers who have been in a stupor, and inspires them with his own hope and courage. Satan rises above his own suffering, and makes his followers forget their own too. Satan might have lost part of his angelic lustre, but he has lost none of his valour and strength of will. He is after all going to wage incessant war with God, if not by force, yet by craft. He has been made wiser by experience. No weakness ever invades him. He is ever going to carry on his resistance to God.

What emerges from this picture is that Satan challenged the autocracy of God. In spite of himself Milton's sympathy is with Satan. The poet himself has fought for the same cause as Satan—the poet was up against the autocracy of Charles I. Unconsciously the poet portrays himself in Satan. He may preach obedience to God as the virtue of angels. But Milton's God does not seem to be above reproach. It is an arbitrary act of His to elevate His Son above the angels. God is portrayed as a feudal sovereign, and the angels are but his vassals—and they are again graded in rank. Milton himself fought against feudal monarchy, and defended and justified the execution of Charles I. Satan has been fighting Milton's fight, and Milton consciously or unconsciously makes Satan a heroic figure. His preaching of the obedience of the angels to God seems to carry then little conviction. He himself might not be very serious about it. The reader's interest is certainly concentrated on Satan's heroic rebellion against God's autocracy. *Paradise Lost I* and *II* seems to be a direct tribute to Satan's indomitable courage.

Some critics doubt whether Milton's purpose in *Paradise Lost* is to be taken seriously. He sets out to justify the ways of God. But he makes it his task to vindicate Satan. We feel, as we go through *Paradise Lost*, that Satan stands nearer to the poet's heart than Adam. Satan stands for liberty—which Milton prized above everything else. The republican poet must have projected himself into Satan. His Puritanism seems to be in conflict with his republicanism. His Puritanism sides with God's autocracy—and

would justify the ways of God. His republicanism draws him, heart and soul, to Satan. At the heart of *Paradise Lost* lies this conflict—and it remains unresolved in Milton.

Q. 8. Blake speaking of *Paradise Lost* said that 'Milton was of the Devil's party without knowing it.' Examine this statement and give your own view as to who is the real hero of the epic. (Agra University)

Ans. See Introduction (*Character of Satan*), and also *Answer to Q. 7*.

It may not have been Milton's intention to make Satan the hero of *Paradise Lost*. But from the beginning he fixes all the interest of the reader on Satan. Satan's heroic suffering, indomitable courage and unyielding purpose of carrying on resistance to the will of God excite our admiration and sympathy. Milton sets out to justify the ways of God. But he pleads for Satan, and not for God. Nay, the image of God suggested is that of an autocrat—a glorified feudal monarch. It was against a feudal monarch that Milton fought. Here is Satan fighting against God with more courage and tenacity. And it is a good cause too, if Milton's was.

Then again God, if He is kept in the background, does not seem to be a very impressive figure. His thunderbolt gives him advantage over Satan. By the weight of sheer physical force He defeats Satan. The intellectual pre-eminence of Satan in his speeches in hell is something rather notable. After all Satan was able to draw a good portion of the angels after him, thanks to his skill and ability as a leader and to his advocacy of freedom and equality, the latter of which must have appealed to the more intelligent angels. So it is a contest between God and Satan, not on a personal issue, but on the broad issue of the freedom of the angels. And God seems to compare unfavourably with Satan. The defeat of Satan and his followers reveals that God rules by sheer brute force. This impression is conveyed to us at once by reading the first and second books of *Paradise Lost*.

Some critics, notably Stopford Brooke, point out that Satan goes through a process of degrading change and

argue that Satan cannot be the hero of the poem. Satan interests us from the beginning, and our first impression counts much. In the first two books of *Paradise Lost* Satan is certainly a heroic figure. Later when Adam and Eve are introduced, they seem to be rather shadowy. However, the fate of mankind is involved in the action of Adam and if there is to be final redemption through Christ, the theme interests the general reader less (because it is not very powerfully wrought) than the rebellion of Satan. Adam cannot, therefore, be the hero of the poem. The theme of *Paradise Lost* may be the Fall of Man. The Fall of Man stems directly from Satan's rebellion, and as it is developed, it seems to be subordinate to Satan's rebellion. Satan by his action influences the destiny of man. The issue of redemption is determined in a heavenly council, but it is necessitated by Satan's action. Satan is then properly the hero of *Paradise Lost*.

Q. 9. Do you agree with the view that free will is the theme of *Paradise Lost* ?

Ans. See Introduction (*Significance of the Fall of Man*)

Satan's rebellion against God is an expression of free will. Adam's disobedience to God by eating the forbidden apple is a necessary act of free will. *Paradise Lost* hinges upon these two acts.

Q. 10. "An appreciation of Milton is the last reward of consummate scholarship." Discuss.
(Agra University)

Ans. Milton was a great poet as well as a great scholar. His rich and profound classical scholarship penetrates his work. Then again whatever he wrote, he wrote with an intense seriousness of purpose. He submitted himself to sternest discipline, and jealously watched the development of his powers. He cultivated a style that adequately reflects his own personality with his classical instinct for balance and harmony. He was musically trained, and his ear for music never went wrong in making the collocation of sounds in his verse. His intensive study and preparation, his sound scholarship, his unerring sense of the melodic value of sounds, his supreme constructive

power, his superb imagination all go to the making of his verse.

His poetry, supreme in melody and power of imagination and marked by high seriousness and excellent constructive skill, may not produce its due effect upon the average reader. But to the trained student of English literature his poetry will reveal a world of perpetual delight and excitement. First, the melody of his verse will enchant such a reader. His poetry has to be read aloud if its stately music is to be appreciated. Milton's Blank verse is a triumph of technique and through its agency he achieves the various modulations of musical effect. Secondly, his imagination constructs a world without space and time—dizzying in its vastness, and maintains due proportion between it and the actors in such a world. Thirdly, the images and associations that are brought together, bearing witness to his extensive learning and scholarship, will be of thrilling interest to a trained student of literature. Here he will find persons and things made familiar to him by his own study, but enriched and invested with new significance by Milton's poetry. It is for the scholar to enjoy and appreciate Milton's poetry. He should meet the poet half-way, or he remains insensible to his poetry.

Macaulay writes "There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced then the past is present and the distant near. New forms of beauty start at once into existence, and all the buried places of the memory give up their dead". Such an effect as is described by Macaulay is experienced by a scholar reading Milton.

Q. 11. Milton is a poet of "high seriousness." Examine.

Ans. See Introduction (*Chief Features of his Poetry*.)

Q. 12. Write a critical appreciation of Milton's style.

Ans. See Introduction (*Milton's Style and Diction*).

Q. 13. "Paradise Lost is a mental pilgrimage: the loss of one paradise and the finding on this

earth, of a Paradise within thee, happier far." (Tillyard) Discuss. (Agra University).

Ans. See Introduction (*Significance of the Fall of Man*).

It is true that Milton strictly adheres to the Bible story in tracing the fall of man and its sequel. From the theological point of view it is quite satisfactory and orthodox. Christians will have no fault to find with it. But if *Paradise Lost* is studied as an artistic work, we may discover in it a deeper meaning—a sort of symbolism—and it has a profound interest independently of or, rather dissociated from the fable and the epic machinery from which the symbolism evolves. The psychology of the story, which is far from obvious because of the epic treatment, needs to be properly grasped, and this will make *Paradise Lost* more interesting.

The Fall of Man was a necessity. The paradise that he lost because of tasting of the fruit of the tree of knowledge, was a prison-house. Ready and unquestioning obedience to God would have been offered. It might have satisfied God, but it would have kept man spiritually undeveloped. So long as knowledge was withheld from man, his obedience to God would have been a mere animal instinct and his life would have been little better than animal life. If man were not to remain in the semi-animal stage, he must have a free choice and judgment.

Satan did rather good than harm in seducing man. He rescued man from a life of blind instinct. Christ's sacrifice for man which is made so much of, would have had no meaning but for Satan's temptation of man. Satan himself rebelled against God on the issue of freedom. If Satan came as tempter to man, he brought the gift of freedom. It should be obvious that the psychological development of human personality is illustrated here by means of a fable. Christ wrought redemption for the fallen man, and that is the fable of a Christian theologian. And man may rise again into heaven or enter into life eternal which is also a theologian's way of putting things.

Let us read it as human psychology and *Paradise Lost* will have a new meaning and interest. The whole process

of the development of human personality lies at the core of the fable of *Paradise Lost*. Satan's temptation of man should be read as the growing consciousness in man of his personality. Consciousness of personality brings with it free choice and judgment. By dying on the Cross Christ might have brought redemption to man. Man lost one paradise (which is nothing but the state of ignorance and innocence) and gained a new one after he had been through the stage of free choice and independence, and this new paradise which means the acceptance of the sacrifice of Christ, can only be a spiritual rebirth, following upon the subjugation of the animal in man. Milton speaks of "a paradise within thee, happier far." So this new paradise is within ourselves and can mean only self-conquest. As Tennyson puts it :

Move upward, working out the beast,
And let the ape and tiger die.

So the fable of *Paradise Lost* is the tracing of human psychology.

Q. 14. Discuss : "The attitude of Milton's God to the rebel angles and to man is hard and unforgiving, below the standard of any decent morality, far below Christian charity of St. Paul."

(Agra University)

Ans. Milton's God is the God of the Old Testament—stern, unforgiving. The Puritan conception of God is not unlike the Hebrew conception. Milton thinks of God as a "stern task-master." There is inconsistency in that Christ who sacrifices himself to save man, and represents another conception of God—a loving and forgiving God—should have been associated with the Hebraic God. There is a Hebraic strain in Milton—his zeal for righteousness—and it is in conflict with his Hellenism.

God hurls down Satan and his followers for their rebellion from heaven to hell and pursues them with thunder. Hell has been designed by God as a place of eternal torment for the fallen angels. The burning hell could have been conceived in a diabolical brain. That God could have to do anything with it is to degrade Him

worse than Satan. God's vindictiveness seems to be non-divine. The result is that Satan and his followers have a human interest as contrasted with the deliberate cruelty of God. This cruelty has been provocative in that Satan resolves to wage eternal war with God.

God appears in an equally unfavourable light when He expels Adam and Eve from Paradise for their act of disobedience. God rules heaven as an autocrat. He will be satisfied with nothing less than absolute obedience of His angels. Satan and his followers are expelled from heaven because they are not willing to obey Him without question. Then He creates man with the idea that the new generation might in future replace the rebel angels. His plan miscarries. Man breaks His command by eating the fruit of the tree of knowledge. Disobedience is his sin. He is guilty like Satan too. God cannot forgive him. It is an autocratic God. A wise and judicious God would not have grudged free choice and independence to man. Christ's sacrifice which redeems man, is out of keeping with this conception of God. The scheme of *Paradise Lost* is thus vitiated by such contraity of conception, nor does Milton's purpose of justifying the ways of God sound very cogent, for after all the ways of Milton's God can admit of little justification. Milton lands himself on contradiction by associating the Hebrew God with the Christian God.

Q. 15. Tennyson calls Milton "God-gifted organ-voice of England."

Ans. See Introduction (*Milton as a Poet—His Melody of Diction*).

Q. 16. Discuss the theme or argument of Book II of *Paradise Lost*.

Ans. See Introduction (*Theme or Argument*).

Q. 17. How is Satan presented in Book II of *Paradise Lost*? Sketch his character.

Ans. See Introduction* (*Satan in Book II*).

Q. 18. Belial is a Renaissance character. Discuss in reference to his speech.

Ans. See Introduction (*Characters—Belial*).

Q. 19. Examine the allegory of Sin and Death in Book II of *Paradise Lost*.

Ans. See Introduction (*Allegory of Sin and Death*).

Q. 20. What are the noted characteristics of Milton's Blank Verse? Write a short essay on it.

Ans. See Introduction (*Milton's Blank Verse*).

Q. 21. Write a note on the importance of Milton in the history of English prosody. (Agra University)

Ans. See Introduction (*Milton's Blank Verse*).

Q. 22. What contributes more to the sublimity of *Paradise Lost*—the theme or the poetic style? Give reasons for your answer. (Agra University)

Ans. See Answers to Questions 10 and 13.

Q. 23. In Milton, the Renaissance and the Reformation forces culminate. Elucidate. (Agra University)

Ans. See Answer to Q. 1. and Introduction (*Renaissance and Reformation*).

Q. 24. Write a note on Milton as a descriptive poet. (Agra University)

Ans. *Paradise Lost* is an epic poem, and an epic poem has to do with a story—a story that must be told with some *arrest*, while style and theme should be maintained at a high level. The unity of theme, while admitting of episodes, not necessarily connected with the theme, is the very necessity of an epic. Milton's theme is the Fall of Man, which is again directly connected with the rebellion of Satan and his followers. Apart from this Milton introduces episodes, and the episodes do not detract from the unity of the theme. Addison notices this point—the unhampered unity of theme in *Paradise Lost*. Milton has to describe the war in heaven and the creation of the new world. These come in as episodes, but they do not break up the unity of the story. We are first interested in Satan, if Adam and Eve seem to be rather shadowy figures, compared with Satan, we later become interested in them too. With them is linked the fate of mankind—and it is the main theme. The Fall of Man is a story that has some-

thing abstract and undefined about it. It is a Biblical incident, which, if it had happened at all, must have happened long, long ago. Milton has been able to impart human interest to the story. Satan's struggle against the autocracy of God—the ruler of heaven—must have a human and perpetual interest. The innocence of Adam and Eve in the first stage, while they dwell in Eden, is an idyllic picture, which must appeal to every reader. Nor can he be indifferent to the pathos that attaches to their fall and expulsion from Eden. So the story of Adam and Eve, however dimly they might impinge upon our imagination, is after all a story of human interest. We may not be very much interested in the God, as he is pictured in *Paradise Lost*. He is not an engaging or lovable character—and seems rather to dwell in a kind of isolation. But His action in putting His Son above all angels in heaven is an issue which we cannot overlook; it is an issue with far-ranging consequences—first the rebellion of Satan and his followers, and their lodgement in hell, which is lopped from Chaos who having lost part of his dominion, finally allies himself with Satan; Sin, daughter of Satan, and Death, her offspring by Satan, appropriately finding a place in hell since they are to be conjoined with Satan in winning mankind from loyalty to God; then the creation of the new world which Man inhabits; the temptation of Eve by Satan and consequent fall of man, and lastly, the redemption of man to be wrought by the Son of God. *Paradise Lost* is a multiple and variegated story; by treating it in the epic style Milton has to preserve its interest without losing sight of its interconnection. It is a tremendous task which Milton seems to accomplish with comparative ease.

Addison pays tribute to his skill in these words: "The action of the *Iliad* and that of the *Aeneid* were in themselves exceedingly short; but are so beautifully diversified and extended by the invention of episodes, and the machinery of Gods, with the like poetical ornaments, that they make up an agreeable story, sufficient to employ the memory without over-charging it. Milton's action is enriched by such a variety of circumstances, that I have

taken as much pleasure in reading the contents of his books, as in the best invented story I ever met with." Milton has then the gift of story-telling, with which goes the power of description.

As an isolated instance of description we may take Satan's journey in quest of the new world (*lines 890-1000*). Here is first described Chaos, as it stands revealed to Satan's eyes :

a dark
Illimitable ocean, without bound,
Without dimension ; where length, breadth, and
highth,

And time, and place, are lost.

The vagueness of outline makes chaos all the more sombre in its depth of haunting mystery. Masson rightly says that this vagueness, unsuggestive of length, breadth, height, time and place, gives a sudden wrench or shock to our imagination. When we begin to conceive of it as a vast material deep, we seem to be stranded in boundlessness of space and form—almost in immateriality of substance. Here rules

Eternal anarchy, amidst the noise
Of endless wars.

Milton describes here the clash of atoms—Hot, Cold, Moist and Dry, each striving for mastery, and finally coalescing to bring the material world into being.

But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless the Almighty Maker them ordain
His dark materials to create more worlds.

Now Satan wings his flight through a vapoury cloud, which seems to sustain him for a while, and then he meets "a vast vacuity", *i.e.*, a medium too attenuated to give his wings sufficient purchase, and drops down. He is then uplifted by a contrary blast of cloud, and makes his way both on foot and on the wing through quicksand as the whirlpool of cloud spends its force. It cannot but be a very undignified mode of locomotion for Satan. He made his way

O'er bog or steep, through strait, rough, dense, or rare,
 With head, hands, wings, or feet.....

At last he sees the lovely vision of the Empyrean Heaven, and hanging from it, in a golden chain, the pendent world.

We may note also the descriptions of the Homeric games, the philosophical discourse on retired hills, the music and heroic song in the silent valley, the "bold adventure to discover wide that dismal world." It is in a world unformed and unorganized where these things take place. It cannot be then by vivid strokes that the things can be pictured. By his description Milton stirs our imagination, and the imagination must rise to the magnitude of the description.

Q. 25. "The spirit of his (Milton's) art is romantic; its expression is, in the widest sense, classic." Discuss and illustrate. (Agra University)

Ans. See Answer to Q. 24.

In his descriptions Milton is romantic, as when he describes Heaven and Chaos and the New World. Like a romantic poet he is attracted by the vast and unlimited, he has a love of beauty—beauty natural and spiritual, and is prone to the romantic quality of "strangeness added to beauty." The fact is that Milton has a romantic imagination, that can defy all bonds and restrictions—an imagination that soars to the Empyrean Heaven and probes into the depths of unformed and unorganized Chaos. It is a romantic imagination that can body forth "the forms of things unknown," and give to "airy nothing a local habitation and a name". The very setting and background to *Paradise Lost* could have been conceived by a romantic imagination alone. So Lowell says,—“In reading “*Paradise Lost*” one has a feeling of a vastness. You float under an illimitable sky brimmed with sunshine or hung with constellation; the abysses of space are about you; you hear the cadenced surges of an unseen ocean; thunders mutter about the horizon; and if the scene change, it is with an elemental movement.....He produces his effects by dilating

our imagination with an impalpable hint rather than by concentrating them upon too precise particulars." Milton's descriptions are suggestive—and that is in the manner of a romantic poet. He captures "the light that never was on sea or land"—and that is how a romantic poet works; it is all by hints and suggestions which have the effect of emancipating our imagination from the bonds of reality. We may take here Milton's description of Satan's journey through the realm of Chaos to discover the New World. His making use of classical myths and legends which often get embedded in his similes is also in the manner of a romantic poet. He chooses his comparisons from ancient history and mythology, or from the phenomena of the sun, the moon, the sea, planets in opposition. His similes—and an epic poet has to use them a good deal—are packed with richest romantic suggestions. We may then say that he follows the romantic art of the Elizabethans. We may think here of Ben Jonson, a classicist with his curbed imagination and bounded horizons. Milton has a classical training (he is well-read in Latin and Greek), and even a classical mental make-up—but his imagination brings him nearer to Shakespeare than to Ben Jonson.

In his art and imagination Milton is a romantic, but in his expression he is a classicist. Balance and harmony are the qualities, sought by a classicist—and they are the marked qualities of Milton's language. A classicist cannot tolerate extravagance in thought or in expression. By temperament Milton is a classicist—but for *Paradise Lost* he chose a theme which can lend itself only to a romantic treatment. We may take his conception of such characters as Moloch, Belial, Mammon and Beelzebub and particularly his delineation of Sin and Death. It displays the splendour as well as extravagance of a romantic imagination. Raleigh thinks that Milton by his style and language formulated the "poetic diction" of the eighteenth century, though Pope is usually credited with its invention. We may note, for example, Milton's preference of the abstract to the concrete. His use of Personifications leads to their abuse by the poets of the eighteenth century. The difference in expression between a romantic poet and Milton may be

stated in the words of Raleigh : "Milton.....describes the concrete, the specific, the individual using general and abstract terms for the sake of the dignity and scope that they lend. The best of our Romantic poets follow the opposite course : they are much concerned with abstract conceptions and general truths, but they bring them home by the employment of concrete and specific terms, and figures so familiar that they cannot easily avoid grotesque associations." Raleigh notes also the adverse influence that Milton exercised upon the poets of the eighteenth century. 'Milton's shadowy grandeur, his avoidance of plain concrete terms, his manner of linking adjective with substantive, were all necessary to him for the describing of his strange world ; but these habits became a mere vicious trick of absurd perphrasis and purposeless vagueness when they were carried by his imitators into the description of common and familiar objects."

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